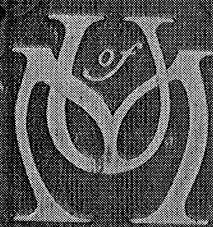
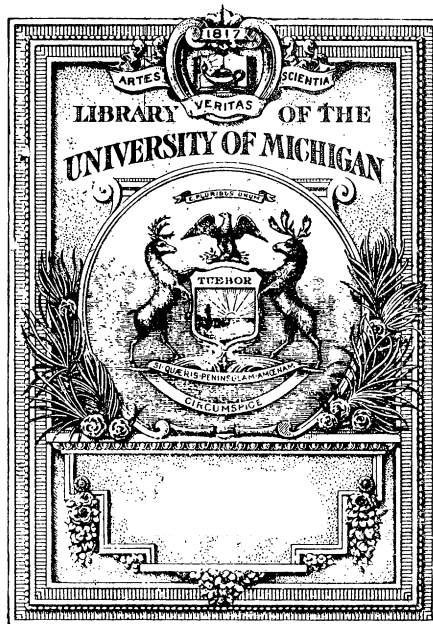


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Michigan's Favorite College Songs





THE GIFT OF
Betty L. Notley

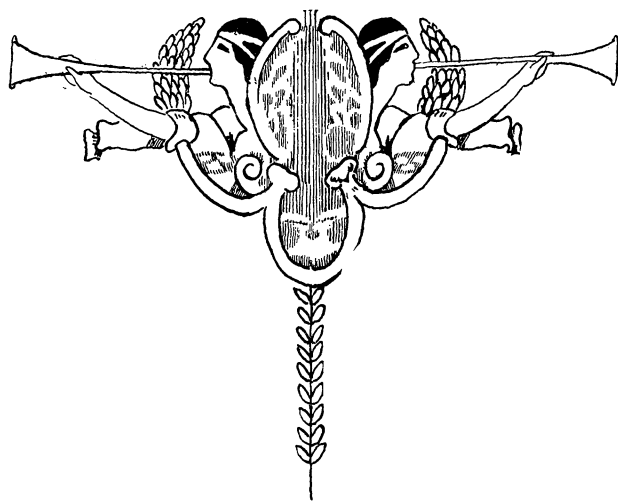
Sixth Edition of
Michigan's Favorite College Songs
Adopted by the
Student Council
as the
Official Song Book
of the
University of Michigan

Sixth Edition

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Michigan's Favorite College Songs

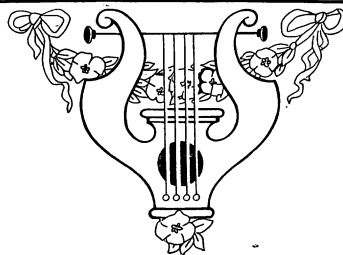
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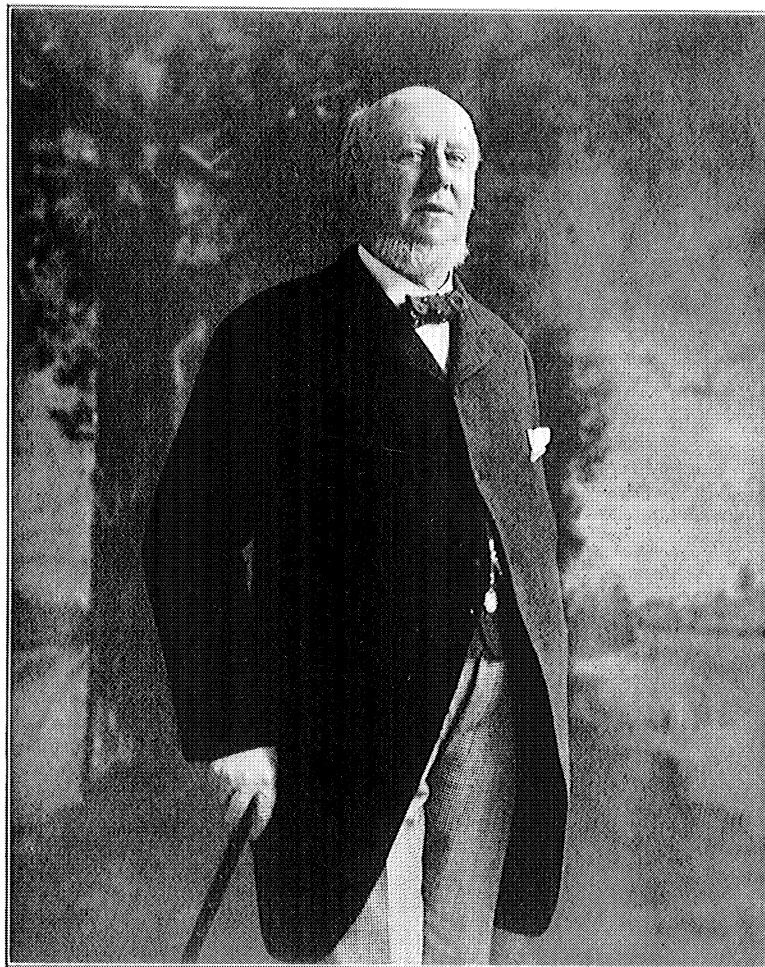


Published by
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Foreword

THERE is no tribute of eloquence to Alma Mater so genuine or so lasting as the songs we sing to her. After the mass meeting with its fiery speeches is over, after the cap night bonfire has burned out; after we have banqueted and toasted, it is the songs we have sung that remain longest with us, renewing our enthusiasm and loyalty. There is some song associated with every activity of college days, like a kind of perfume, and when the old songs are sung the mind is stirred to a thousand memories. It is, then, a great pleasure to possess a book like this in which one may find so much more than the mere songs which are printed here; more intimately than any other relic of college days do these pages record old times, old friends, and all those fine associations which make up the sum of the proud years spent at Michigan.





James B. Angell

Dedicated to the memory of

James Burrill Angell

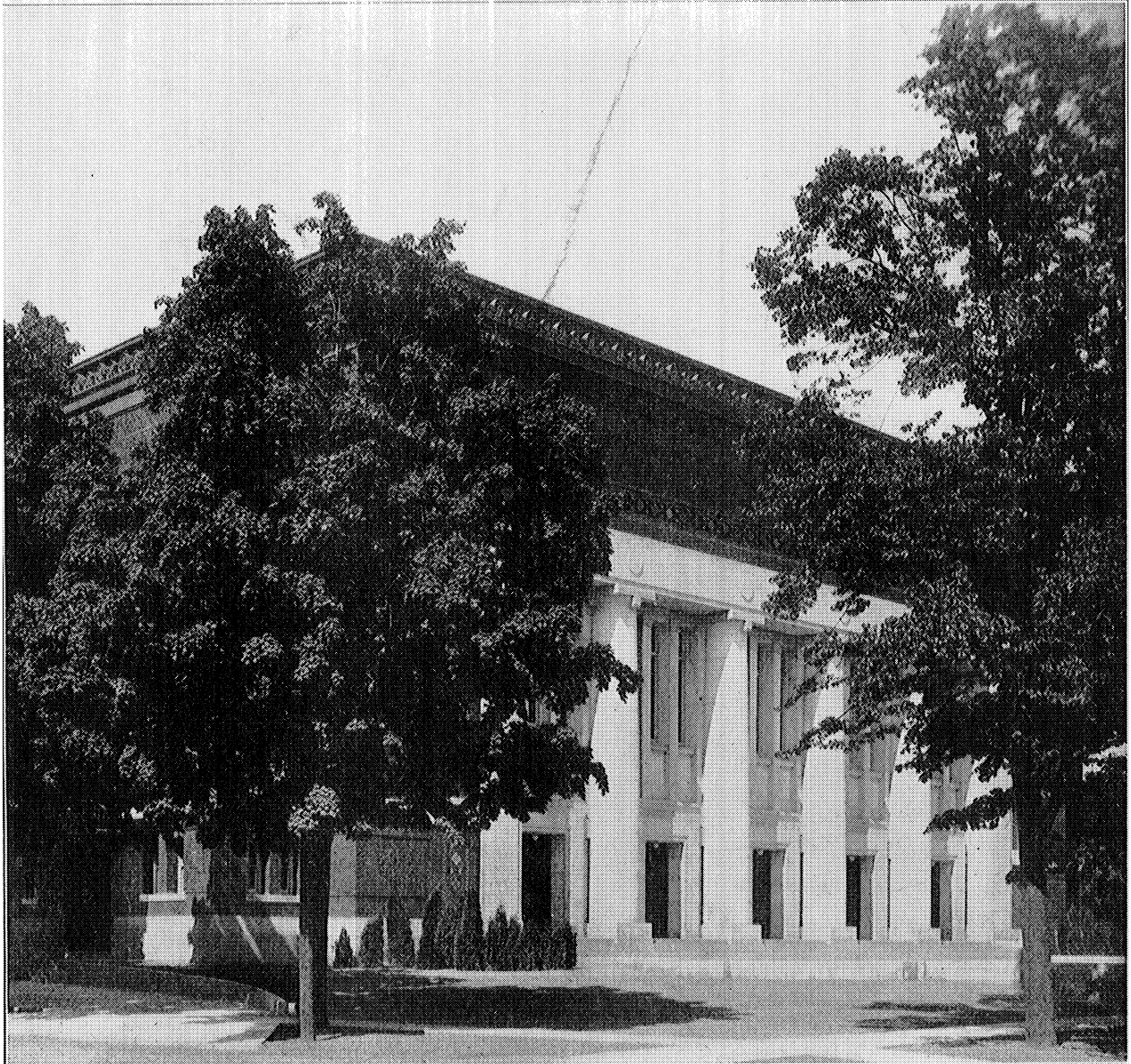
President

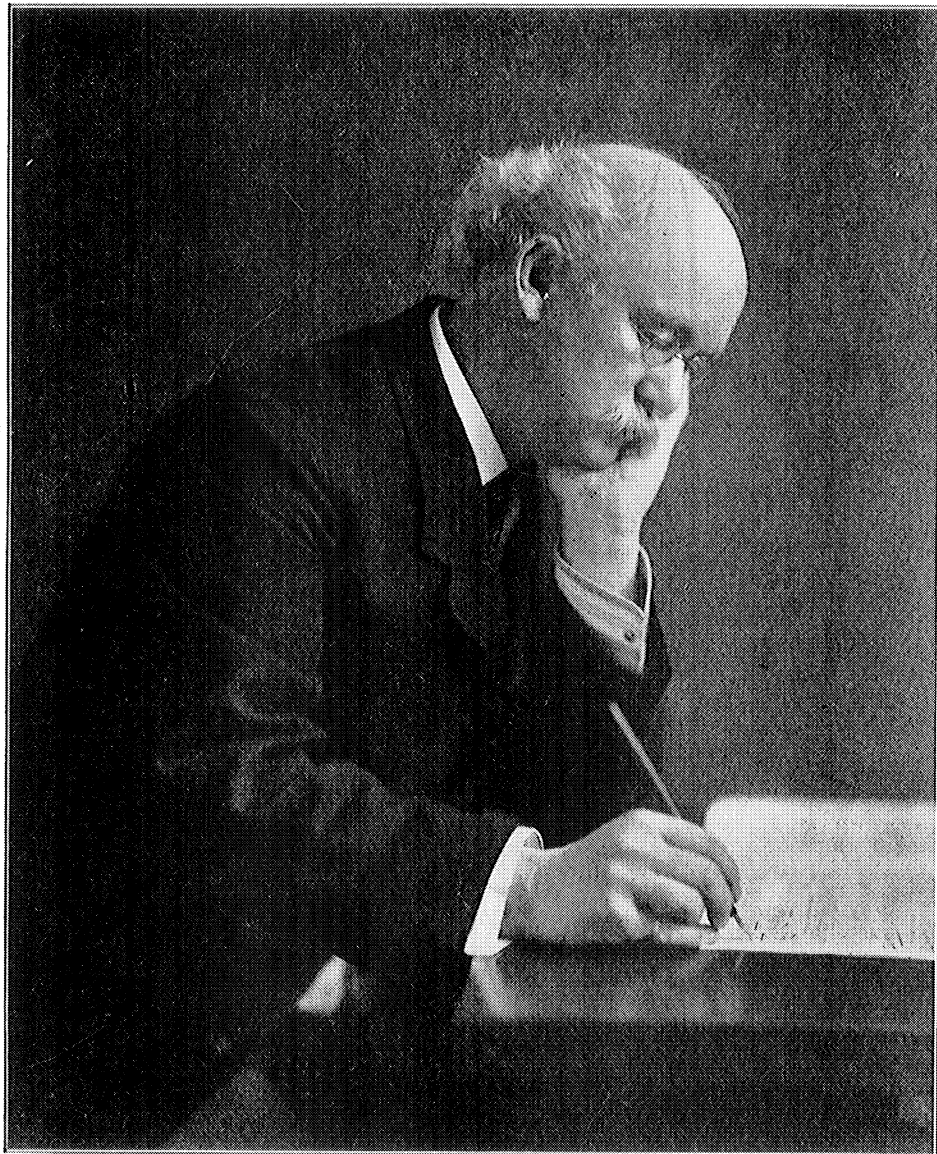
University of Michigan

From 1871 to 1909

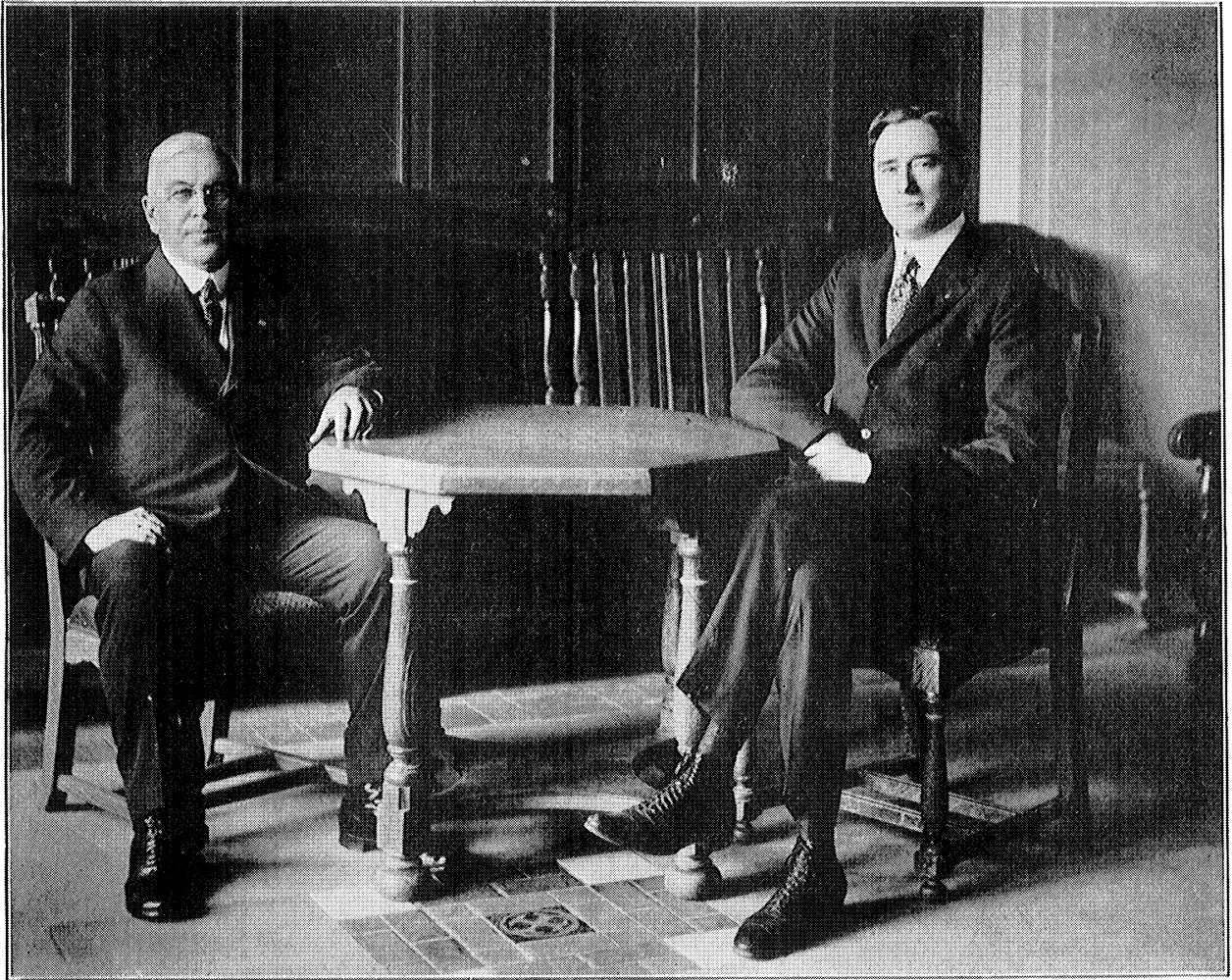
President Emeritus

From 1909 to 1916





Albert A. Stanley



Harry B. Hitchings Marion LeRoy Burton

The Yellow And Blue

CHARLES M. GAYLEY, '78

BALFE

With animation (*Melody in 2^d Tenor*)

1. Sing to the col - ors that float in the light; Hur - rah for the Yel - low and
 2. Blue are the bil - lows that bow to the sun When yel - low robed morn - ing is
 3. Here's to the col - lege whose col - ors we wear, Here's to the hearts that are

Blue! Yel - low the stars as they ride thro' the night, And
 due; Blue are the cur - tains that ev - 'ning has spun, The
 true! Here's to the maid of the gold - en hair, And

reel in a rol - lick - ing crew; Yel - low the fields where
 slum - bers of Phoe - bus to woo; Blue are the blos - soms to
 eyes that are brim - ming with blue! Gar - lands of blue - bells and

rip - ens the grain, And yel - low the moon on the har - vest wain; Hail!
 mem - o - ry dear, And blue is the sap - phire and gleams like a tear; Hail!
 maize in - ter - twine; And hearts that are true and voi - ces com - bine; Hail!

Hail to the col - ors that float in the light; Hur - rah for the Yel - low and Blue!
 Hail to the rib - bons that na - ture has spun; Hur - rah for the Yel - low and Blue!
 Hail to the col - lege whose col - ors we wear; Hur - rah for the Yel - low and Blue!

Laudes Atque Carmina

CHARLES M. GAYLEY, '78

A. A. STANLEY

TENORS I-II

Boldly

1. Lau-des at-pue car-mi-na, Nec ho-die nec cras, Sed o-mni-a per
 2. Tib-i co-lant fi-li-i, Seu fas sit, seu ne-fas, Fi-dem val-de
 3. O clara Un-i-ver-si-tas, Nec merum Cae-cu-bum, Nec flo-res nim-i-

BASSES I-II

tem-po-ra, Dum lo-cum ha-be-as, Ti-bi sint dul-cis-si-ma, O
 fer-vi-dam, Dum fi-dem ha-be-as! Ip-sa ve-nus, e-ti-am, De-
 um brev-es, Nec nard' As-syr-i-um, At glo-ri-am, vic-to-ri-am, Vo-

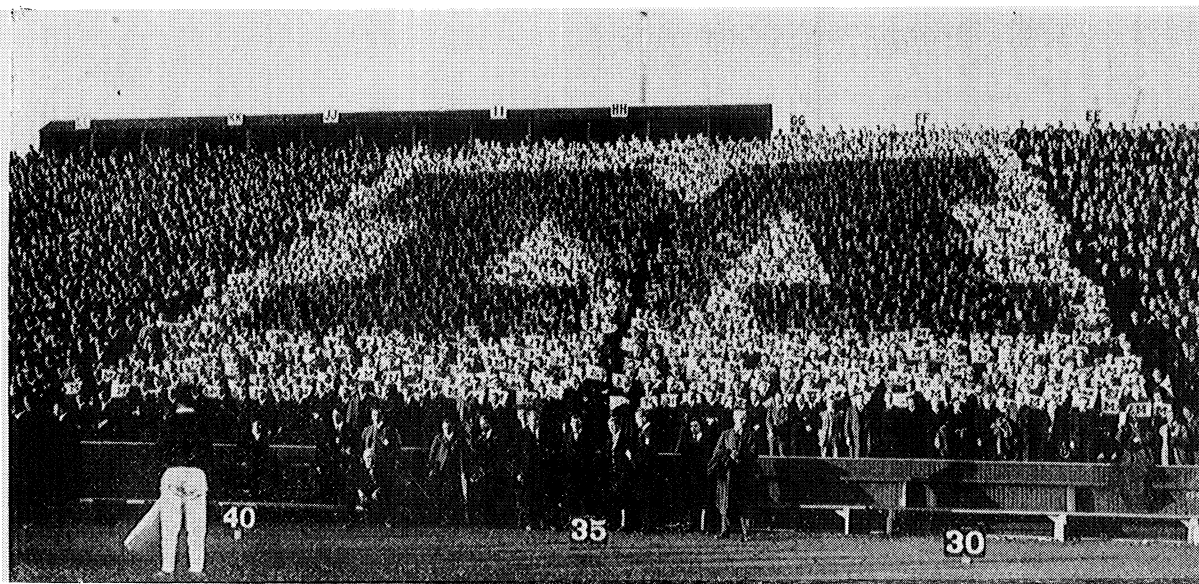
Un-i-ver-si-tas; At hos-tes, Pol, per-ni-ci-ter E-ant eis ko-ra-kas.
 cor-ras fi-li-as De-cen-ter-tu-as trans-fe-rat "Di-tes in In-su-las."
 ve-mus me-ri-to; Nos tu-i civ-es ju-ve-nes, Tu-i per-pe-tu-o!

CHORUS

O Glo-ri-a, Vic-to-ri-a, O De-cus om-ni-um, O

Maestoso

sal-ve U-ni-ver-si-tas, Mich-i-gan-en-si-um, Mich-i-gan-en-si-um.



Respectfully dedicated to Fielding H. Yost
and Michigan's Foot-Ball Teams.

VARSIITY

J. FRED LAWTON '11

EARL V. MOORE '12

Marcia

Men of Mich - i - gan on to

vic - to - ry, Ev - 'ry man in ev - 'ry play; Mich - i - gan ex -

pects her Var - si - ty to win to - day.

cresc.

(spoken) (sung)

Rah! Rah! Rah! Rah! Rah! Win for Mich - i - gan!

CHORUS *p - ff* *sempre marcato*

Var - si - ty, Down the field, Nev - er yield, Raise

high our shield. March on to vic - to - ry for

Mich - i - gan, and the Maize and Blue Oh Var - si - ty,

We're for you, Here for you to cheer for you,

The first system of the musical score is in G major (one sharp). It features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line consists of a series of eighth notes with lyrics. The piano accompaniment has a rhythmic pattern of eighth and sixteenth notes in the right hand and a simpler bass line in the left hand.

We have no fear for you, Oh Var - si -

rit. *a tempo*

The second system continues the vocal and piano parts. It includes tempo markings: *rit.* (ritardando) for the first part and *a tempo* for the second part. The piano accompaniment features a more complex rhythmic pattern with many beamed sixteenth notes.

tyl ——— tyl ——— *vigoroso*

ff

The third system introduces a repeat sign with first and second endings. The vocal line has a long note with a fermata. The piano accompaniment is marked *vigoroso* and *ff* (fortissimo). The piano part features a very active right hand with many beamed sixteenth notes.

The fourth system shows the vocal line continuing with a long note and the piano accompaniment with a complex, rhythmic pattern. The piano part has a lot of beaming and slurs, indicating a fast and technically demanding passage.

A little slower

Var - si - ty, Down the field, Nev - er yield, Raise high our shield.

March on to vic - to - ry for Mich - i - gan, and the Maize and Blue Oh,

Var - si - ty, We're for you, Here for you, To cheer for you.

rit. We have no fear for you, Oh, Var - si - ty! — *a tempo*

Oh Alma Mater

19

MICHIGENDA

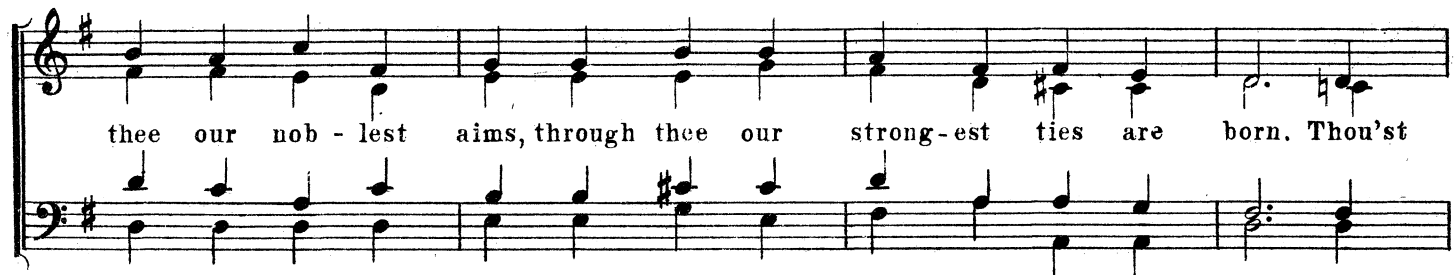
Words and Music by
ROY DICKINSON WELCH

INTRO.
Moderato



Slowly

mp



cresc.



ff

decresc.



TENOR
quickly

CHORUS
p rit.

TEN.
a tempo

The gods a-bove have pledged their love to Mich - i - gan. Let us be-low our

p rit. *a tempo*

CHO.
p

TEN.
a tempo

CHO.
rit.

gifts be-stow on Mich - i - gan. What - e'er we gain is in thy name, O Mich - i

p *a tempo* *rit.*

TEN.
a tempo

CHO.
rit.

a tempo

gan, What - e'er we do we must be true to Mich - i - gan. The gods a-bove have

a tempo *rit.* *a tempo*

pledged their love to Mich - i - gan. Let us be-low our gifts be-stow on Mich - i -

TEN. or BAR.
slowly

CHO.

TEN.
quickly

gan. When cold we lie no more we'll sigh for Mich - i - gan Then let us drink and

CHO.

rit.

glass-es clink To Mich - i - gan, Then let us drink and glass-es clink To Mich - i - gan.

rit.

D.C.



College Days

"KOANZALAND"

DONALD A. KAHN

EARL V. MOORE

Maestoso

slowly *rit.*

Allegro con spirito

Let's sing a song of our col - lege days, and live them o'er a -
In fu - ture years when mem - o - ry brings us back our col - lege

new — Let's sing a song for Mich - i - gan, And
day — We'll raise a song for Mich - i - gan, The

friends for - ev - er true — Let's sing a - gain, like
maize and blue for aye — When we re - call those

loy - al men, Ann Ar - bor all for you — With main and might, our
days of yore, 'Mid ten - der tho'ts of you — We'll sing a - gain for

hearts u - nite, And sing to the maize and blue. —
Mich - i - gan Our Al - ma Ma - ter true. —

REFRAIN
Molto Maestoso

I'll ne'er for-get my col - lege days Those dear sin - cere old col - lege

days I'll ne'er for - get my Mich - i - gan 'Twas

there long friend-ships first be - gan. At Mich - i - gan all hearts are

ff

true; All loy - al to the maize and blue. There

pp

e'er will be a gold - en haze A - round those dear old col - lege days.

cresc. *f* *dim.*

College Days

Arr. by E. V. M.

Maestoso

I'll ne'er for-get my col-lege days Those dear sin-cere old Col-lege days, I'll

The first system of musical notation for 'College Days' is in G major, 2/4 time. It consists of two staves. The melody is in the treble clef, and the accompaniment is in the bass clef. The tempo is marked 'Maestoso'.

ne'er for-get my Mich-i - gan 'Twas there long friend-ships first be - gan, be-gan, At

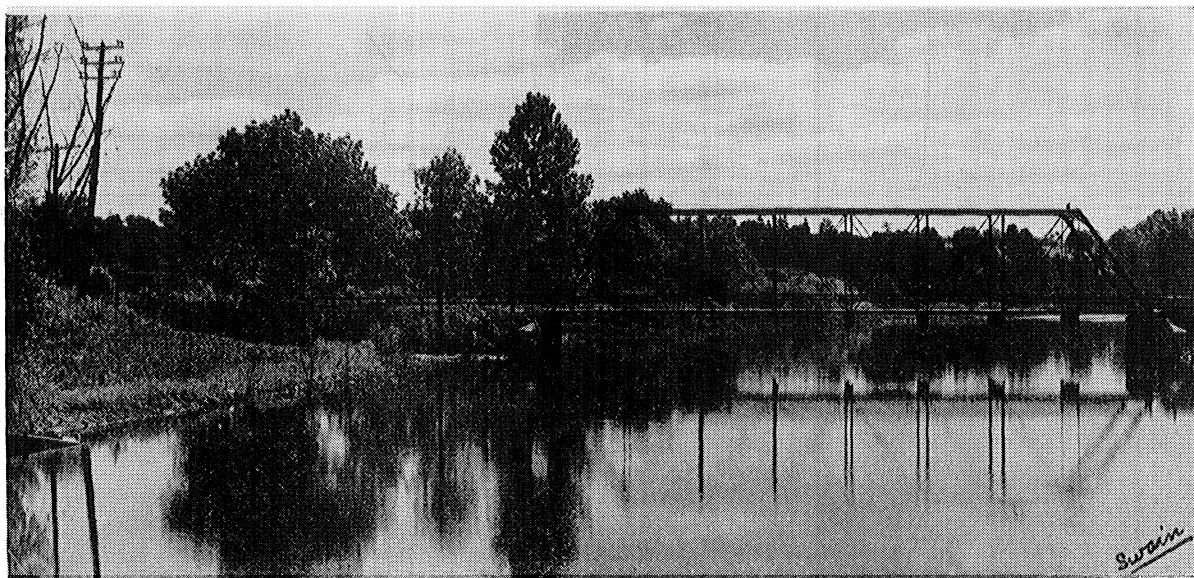
The second system of musical notation continues the melody and accompaniment. The lyrics are 'ne'er for-get my Mich-i - gan 'Twas there long friend-ships first be - gan, be-gan, At'.

Mich - i-gan all hearts are true All loy - al to the Maize and Blue; — There

The third system of musical notation includes dynamic markings 'ff' (fortissimo) and 'p' (piano). The lyrics are 'Mich - i-gan all hearts are true All loy - al to the Maize and Blue; — There'.

e'er will be a gold-en haze, a haze, A - round those dear old col-lege days.

The fourth system of musical notation includes dynamic markings 'ff' (fortissimo). The lyrics are 'e'er will be a gold-en haze, a haze, A - round those dear old col-lege days.'



Dedicated to my friend, Mr. Joel Henry Prescott.

When Night Falls, Dear

"MICHIGENDA"

Mod^{to} Andante

ROY DICKINSON WELCH

p

dolce

f *p* *dolce*

When night
It was

falls, dear, and all is still 'Tis then I
eve - ning I saw you last The hours of

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long _____ to have you here _____ The years are
joy _____ had flown so fast _____ You gave me

The first system of the musical score. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#), indicating G major. The vocal line has a melodic line with some ties. The piano accompaniment features chords and moving lines in both the right and left hands.

long, dear, Since last we met And yet at
then _____ Our love's first kiss, Then came the

The second system of the musical score. It continues the vocal and piano parts from the first system. The piano accompaniment includes a piano (p) dynamic marking at the beginning of the second measure.

night I feel you near You told me
part - ing cruel and swift I seek you

The third system of the musical score, which concludes the page. It continues the vocal and piano parts. The piano accompaniment includes a piano (p) dynamic marking at the beginning of the first measure.

once, dear, _____ what ere should come _____ You would be
al - ways _____ with heart and soul _____ My life a -

true _____ till we meet a - gain _____ And so I
lone _____ has lost its goal _____ And so at

won - der at night, dear, heart _____ If you re -
eve - ning I find the place _____ Where last I

mem - ber what you said then.
saw your beau - teous face.

CHORUS

When light falls dear I think of you Then I won - der

if you are true When night falls, dear, And all is still,

My heart will break, dear, when night falls. when night falls.

When Night Falls, Dear

29

Arr. by E. V. M.

When night falls, dear, I think of you,

When night falls, dear, I think of you,

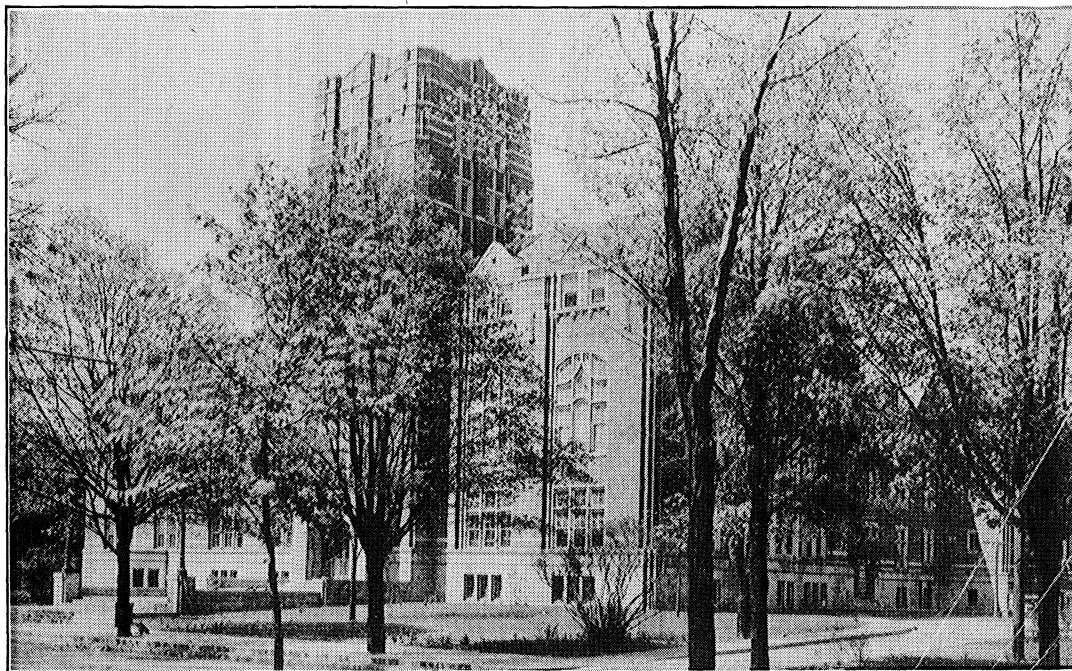
Then I won - der If you are true. When night falls, dear,

Then I won - der If you are true. When night falls, dear,

And all is still, My heart will break, dear, night falls.

And all is still, My heart will break, dear, when night falls.

The musical score is arranged for four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The score includes dynamic markings such as *p* (piano), *f* (forte), *ten.* (tension), *ff* (fortissimo), *pp* (pianissimo), and *mf* (mezzo-forte). The lyrics are written below the staves, with some lines spanning across multiple staves. The score is divided into three systems, each containing two staves. The first system has a vocal staff and a piano staff. The second system has a vocal staff and a piano staff. The third system has a vocal staff and a piano staff. The lyrics are: 'When night falls, dear, I think of you,' 'When night falls, dear, I think of you,' 'Then I won - der If you are true. When night falls, dear,' 'Then I won - der If you are true. When night falls, dear,' 'And all is still, My heart will break, dear, night falls.' 'And all is still, My heart will break, dear, when night falls.'



Back Again At Michigan

Lyrics by
E. E. PARDEE

Music by
A. J. GORNETZKY

Moderato

The musical score is written for voice and piano. It begins with a piano introduction in G major, 4/4 time, marked 'Moderato'. The introduction consists of two staves of piano accompaniment. The vocal melody enters in the second system with the lyrics 'Say, boys, talk a-bout your home-town, Say, boys,'. The piano accompaniment includes a mezzo-piano (mp) section. The third system continues the vocal melody with the lyrics 'talk a-bout your col - lege, One spot I will al - ways praise,'. The piano accompaniment continues throughout.

You can have a good time While you're get - ting know-ledge; Some chaps

rave a-bout their Har - vard, Prince - ton, Brown.

But of all I'm ev - er long - ing Just to see that dear Ann Ar - bor

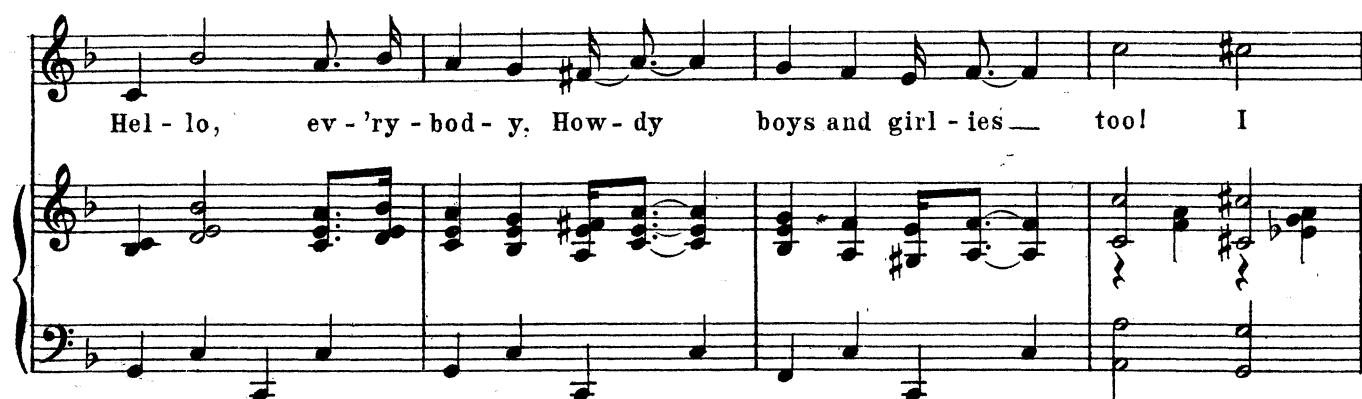
town! Hur - ray! Hur - ray! I'm back at Mich-i - gan! Yea!

sfz

REFRAIN

Moderato

Hel-lo, dear Ann Ar-bor, I've come back a-gain to— you;



Hel-lo, ev-'ry-bod-y, How-dy boys and girl-ies— too! I



can't stay a-way, — Be-cause you call me night and day. — 'Tis here good



spir-it flows, the boul-e-vard and Joe's Oh, it's a great place to stay.—

I like my old home town, The folks I'll give their due; _____ But

The first system of the musical score for 'The College Boy' features a vocal melody in G major (one sharp) and 4/4 time. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. The lyrics 'I like my old home town, The folks I'll give their due; _____ But' are written below the vocal staff.

I'll take the cap and gown With col - lege life and you. Out there on

The second system continues the melody and accompaniment. The lyrics 'I'll take the cap and gown With col - lege life and you. Out there on' are written below the vocal staff.

Fer - ry Field, We'll tell Cor - nell to go to Well, we'll make the red team yield, Be - cause we're

The third system continues the melody and accompaniment. The lyrics 'Fer - ry Field, We'll tell Cor - nell to go to Well, we'll make the red team yield, Be - cause we're' are written below the vocal staff.

back a - gain at Mich - i - gan, In dear Ann Ar - bor town! town!

The fourth system concludes the piece with a double bar line and repeat signs. The lyrics 'back a - gain at Mich - i - gan, In dear Ann Ar - bor town! town!' are written below the vocal staff. The piano part features a final chord in the right hand and a sustained bass note in the left hand.

I Might

KOANZALAND

J. FRED LAWTON

ROBERT T. MORELAND

Piano introduction in B-flat major, 2/4 time. The right hand plays a series of chords and a triplet of eighth notes. The left hand plays a bass line with chords and a triplet of eighth notes.

till ready

I'm quite a well liked fel - low and I
Last night I called up - on a maid - en,

The piano accompaniment consists of chords in the right hand and a bass line in the left hand, with a repeat sign at the end of the first line.

sempre staccato

have just scores of friends, It seems that while I
win - some, short and stout, Her fa - ther said I

The piano accompaniment continues with chords and a bass line, featuring a triplet of eighth notes in the right hand.

owe them coin their friend - ship nev - er ends They
was too fresh and prompt - ly kicked me out The

call a - round to dock me Each morn - ing noon and night I
maid leaned from the win - dow, said I'm sor - ry you're in pain 'Twill

on - ly say can't pay to - day, Per - haps next week I might.
be all right to - mor - row night; Wont you please call a - gain?

rit.

CHORUS

a tempo

I might, I might, It's real - ly ver - y hard to

tell, I might, I might, If ev-'ry lit - tle thing goes

well. I might be a-round next week some - time to hand you that five
Your fa - ther wears such point - ed shoes, He kicked me quite a

spot, I say I might, And I might, might, might, might not.
lot,

Extra Verses

1.

I'm quite a well liked fellow and I have just scores of friends,
It seems that while I owe them coin their friendship never ends.
They call around to dock me
Each morning, noon and night;
I only say, "can't pay today
Perhaps next week I might."

I might be around next week sometime
To pay you that five spot.

2.

Last night I called upon a maiden winsome, short and stout.
Her father said I was too fresh and promptly kicked me out.
The maid leaned from the window,
"I'm sorry you're in pain,
Twill be all right tomorrow night,
Won't you please call again?"

You father wears such pointed shoes
He kicked me quite a lot.

3.

I thought I'd ask my Profs about my college work today.
They said I had just C-Q-N and P-L-U-C-K
Next term I may not be here
I've not decided quite
My Profs all say I may not stay
But I'm quite sure I MIGHT.

I might stick around in this old town
And bluff and not get caught.

4.

I went out walking with a College girl the other night
And told her of my love beneath the stars and moon so bright.
I told her all I'd do to win
her heart but she said, "Stop
If you're no fake you'll surely take
Me to the Junior Hop."

My sweetheart down in my home town
I'm sure would be quite hot.

5.

I joined the scrubs to play against the Varsity last fall,
And all went well, yes, very well, till they handed me the ball,
When Coach had set my nose and jaw
And bandaged up my ear
Said he "You're through, skidoo for you
Report again next year."

I might get out and let them kick
Me round and round the lot.

9.

I asked Dean Reed to let me take a holiday last week;
I said, "Please, Dean, I have an enga-ga-gement, so to speak."
He saw I was embarrassed
And looked quite hard at me
Then scratched his head and slowly said,
"Hum-hum, just let me see."

I said, I'm to be married, Sir."
The Dean cried out, "Great Scott!"

10.

This morning I received a call that filled me full of joy;
Some girlie called me up and said, "Hello, there, Bill, old boy!
I sure could learn to love you
I'd like you for my pard
Let's take a walk and have a talk
Out on the Boulevard."

I might (I said) I might (What's that)
It's really very hard to tell
I might (Oh, yes) I might (I guess)
If every little thing goes well;
I might take a walk tomorrow night
At eight or nine o'clock,
I say I might. Oh, stop your ticklin' Jock!

11.

Last week I lost my foothold on a street-car step somewhere,
A lady tried to stop the car and rang up fifty fares.
At last when I got seated
The con-man said to me:
"It's up to you to make good to
The street-car company."

I said to him, "Go chase yourself;
A quarter is all I've got."

12.

This afternoon a buxom lass, whose form was far from slim,
Cried, "Save me, sir!" then slipped and fell, said I, "Let Barber Jim.
She sat there on the sidewalk
Where she seemed in awful fright.
"Please pick me up and take me home,"
She sobbed—I said, "I might."
"You must weigh two hundred pounds
Two hundred's quite a lot."

13.

At last year's Union dinner Mr. Barbour was a treat.
He said he'd build some dormitories down on Maynard Street.
A speech he made, his plans were laid;
He even named the site.
When we ask Bar-bour where they are
He only says, "He might."

We might have dormitories here
I really think we ought.

15.

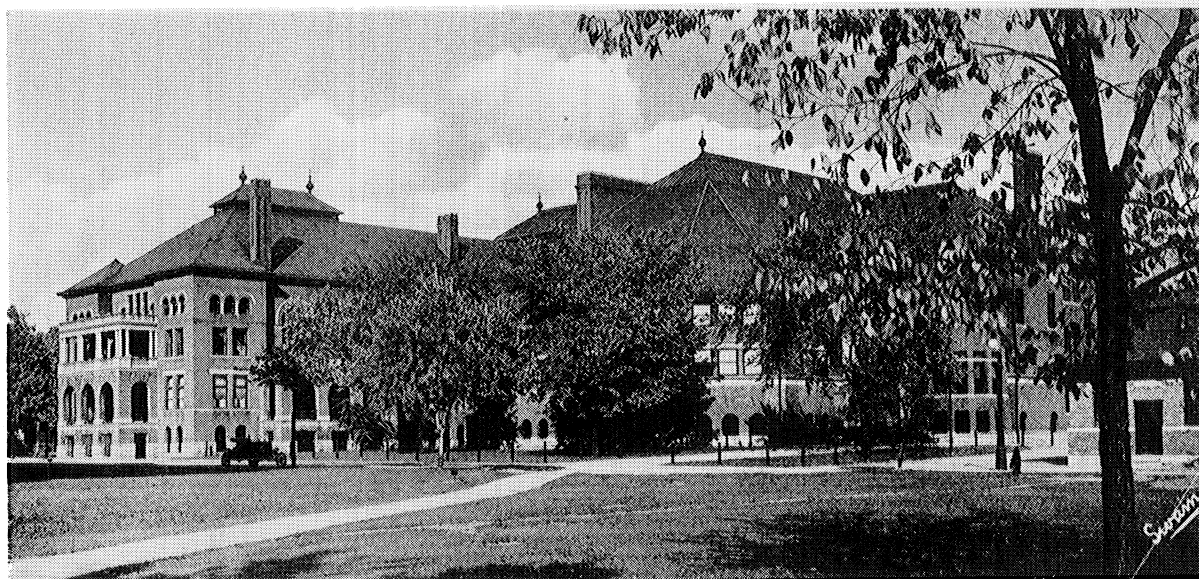
I vent to dental students vonce,
My face was all in pain;
De vay doze chumps grabbed onto me
You'd thot I vas insane.
Dey tied a vait around my feet
Von sat down on my lap
Anodder shook his tongs and yelled;
"Now open up your trap!"

I might let you pull my teeth all out
To show you vat I got;
I said I might, und I

16.

Last fall the silly Sophomores seemed to have it in for me;
Dey took me for a Freshman—and dey put me up a tree.
Dey painted me—rolled up my pants
Und egg-shampooed my head,
Den asks, "Will you attend de rush?"
Und in reply I said—

Dey hit me vonce, dey hit me twice;
De vacks felt pretty hot
I said I might—



A Faithful Pipe To Smoke

"CULTURE"

DONAL H. HAINES

ROY DICKINSON WELCH

Not too fast

p

A fel - low rolls a cig - ar - ette, In mo - ments of dis - trac - tion, And
 A maid - en's "no" can make a chap For - get that life's worth while, Can

in it's air - y smoke wreaths finds a pass - ing sat - is - fac - tion; But
 sour his lot and rob him of the ver - y pow'r to smile. Yet

in the stern - er hours of life When so - ber thoughts grow ripe, There
 ev - en such mis - for - tunes To fresh-blown hopes will lead, If a

is no deep - er com - fort than the so - lace of a pipe.
 fel - low draws his trou - bles in a pipe - ful of the weed.

Refrain.

Oh! com - rade of our stu - dent days A com - fort staunch and true, We

find the peace of pure de - light with - in thy smoke - wreaths blue; The

ston - y road, the drear - y day, The gall - ing of the yoke Are

The first system of the musical score. The vocal line is in B-flat major, with lyrics: "ston - y road, the drear - y day, The gall - ing of the yoke Are". The piano accompaniment consists of chords in the right hand and single notes in the left hand.

pleas - ures if a fel - low has a faith - ful pipe to smoke. The

rit.

The second system of the musical score. The vocal line continues with the lyrics: "pleas - ures if a fel - low has a faith - ful pipe to smoke. The". The piano accompaniment continues with chords in the right hand and single notes in the left hand. A *rit.* (ritardando) marking is present above the vocal line.

pp ston - y road, the drear - y day, The gall - ing of the yoke Are

pp

The third system of the musical score. The vocal line continues with the lyrics: "ston - y road, the drear - y day, The gall - ing of the yoke Are". The piano accompaniment continues with chords in the right hand and single notes in the left hand. A *pp* (pianissimo) marking is present above the vocal line and below the piano accompaniment.

rit. pleas - ures if a fel - low has a faith - ful pipe to smoke.

rit.

The fourth system of the musical score. The vocal line continues with the lyrics: "pleas - ures if a fel - low has a faith - ful pipe to smoke.". The piano accompaniment continues with chords in the right hand and single notes in the left hand. A *rit.* (ritardando) marking is present above the vocal line and below the piano accompaniment.

A Faithful Pipe To Smoke

41

Arr. by E. V. M.

TEN. I-II

BASS I-II

Oh com-rade of our stu-dent days, A com-fort staunch and true, We

find the peace of pure de-light, With-in thy smoke wreaths blue.— The

ston-y road, the drear-y day, The gall-ing of the yoke,— Are

pleas-ures if a fel-low has A faith-ful pipe to smoke. The

ston-y road, the drear-y day, The gall-ing of the yoke, Are

pleas-ures if a fel-low has A faith-ful pipe to smoke.
If a fel-low has

To Miss Marjorie C. Newton

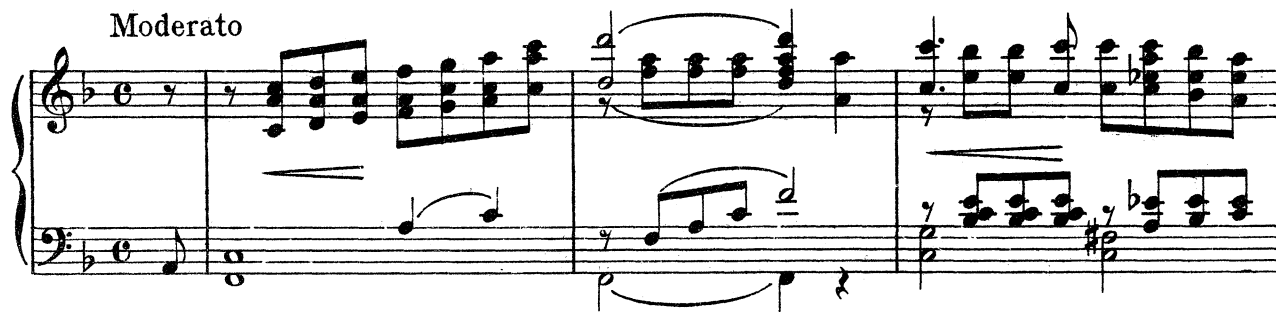
My Dear

"CRIMSON CHEST"

J. FRED LAWTON

ARTHUR M. FOURNIER

Moderato



rev - er - y I hear you call, I see your eyes so
world seems blue and dark and drear, The sun - beams aren't so

bright. _____ Some-times it seems you come in dreams _____ With
bright. _____ My heart is light, my sor - rows, few _____ When -

song and smile to cheer. _____ I love you more than I have
ev - er you are near. _____ Your smile makes this old world go

words to tell, my dear, _____ my dear. _____
round for me, my dear, _____ my dear. _____

rit.

REFRAIN

Mod^{to} And^{te}

You're all the world to me, to-night, my dear, — my dear, It

mf

thrills my heart your voice to hear, my dear, — my dear. — My

life is ne- ver sweet - er than when you — are near — I

cresc. e accel. live for you, I live for you, my dear — my dear. *rit.*

cresc. e accel. *l.h.*

Elixir Juventatis

45

Words by F. N. SCOTT

Music by A. A. STANLEY

Vigoroso

1. A health!clink!clink! and — now we drink No — juice of grape or grain, But we
 2. When men are old their — hearts grow cold In — life's tu-mul-tuous storm; But
 3. 'Tis time to part, the — tear-drops start And — turn our drink to brine; Good -

sip, for sooth, the — wine of youth That leaps from heart to brain; We're young! We're young! let
 ours still glow a — midst the snow, And keep our bos-oms warm; The laugh-ing lip, the
 bye, old friend, may — Heav-en send Good hap to thee and thine; And when we're gray and

ev - 'ry tongue In - tone the cho - ral hymn, While mem - 'ry swings her si - lent wings A
 hands that grip, When friend - ly hands are wrung, Some day must die and pow'r-less lie — Let's
 round the way The dark-ling shad-ows creep, Up - on our knees we'll drink the lees, And

CHORUS

bove each bead-ed brim. Clink! clink! clink! clink! As
 use them while they're young.
 gent-ly fall a - sleep. Here's health, Here's wealth,

clink!clink!clink!clink! Here's wealth!clink!clink!
 much as we can spend, Clink! clink! Here's a

As much as we can spend,
 wife, Long life, clink!clink, long life And weal to ev - 'ry friend.

A wife, clink!clink! Clink!

A Toast To Michigan

RICHARD R. KIRK, '03

LOUIS ELBEL

Moderato, with spirit***f******abrupt***

1. Fill your tank-ards deep with wine; Drink a health to Mich - i - gan! In this
 2. Broth-ers, brim your cups a - new, Drink a health to Mich - i - gan! Toast the
 3. Clink, a - clink, a - clink, a - clink, Drink a health to Mich - i - gan! Let your
 4. Yet a - gain be - fore we go, Drink a health to Mich - i - gan! While we

Corn and
 Col - lege
 Al - ma
 Red and

abrupt

spark - ling flood di - vine, Drink a health to Mich - i - gan! To the corn-flow'r and the
 Yel - low and the Blue, Drink a health to Mich - i - gan! To our col - lege crown'd with
 tank - ards kiss, and drink, Drink a health to Mich - i - gan! Here's to Her, our Al ma
 stand thus in a row, Drink a health to Mich - i - gan! In this grape's blood red and

p Corn and
 Col - lege
 Al - ma
 Red and

maize, Au - tumn skies and haze,
 glo - ry, To her gray walls hoar - y,
 Ma - ter, And to Him our Pa - ter,
 rare, Drink to daugh - ters fair,

maize; Au - tumn skies and o - pal haze, Of the In - dian days.
 glo - ry, To her gray walls standing hoar y, Like some griz - zled chief.
 Ma - ter, And to Him our wor - thy Pa - ter, May he live for aye.
 rare, Drink we to her daugh - ters fair, And our feal - ty swear.

maize, Skies and haze, Of the In - dian Sum - mer days.
 glo - ry, Gray walls hoar - y, Like some griz zled chief of sto - ry.
 Ma - ter, Him our Pa - ter, May he live for aye, and la - ter.
 rare, Daugh - ters fair, And our fe - al - ty re - swear.

Faster and exact***slower******very abrupt.***

Fill your tankards, Fill your tankards, Fill your tankards deep; Drink a health (Drink) to Mich - i - gan!



I'm A College Man

"KOANZALAND"

J. FRED LAWTON

ROBERT T. MORELAND

Allegro

VAMP

It I

nev - er oc - curr'd to me be - fore that I was a bril - liant man But
 of - ten go out on Fri - day night, to wan - der a - round the town With

now I can see with eas - y ease I'm one of the choic - est brands — It
 Jo - hn - ny Jones and Per - cy Smith and Cap - tain Will - ie Brown. — It's

mat - ters not how dif - fi - cult my les - sons seem to be _____
 Coll - um Right, and Coll - um Left and Coll - um Right a - gain, _____ We

Eng - lish lit's a cinch and so is an - cient his - to - ry _____ I
 march a - round the cor - ners like the mil - i - tar - y men _____ It's

nev - er have to wor - ry o - ver prob - lems of the mind _____ But
 al - most al - ways two o - clock be - fore I get to bed _____ And

mon - ey mat - ters are an aw - ful grind. _____
 wake up much con - ceit - ed in the head. _____
 Rah! Rah! Rah!

CHORUS

I'm a col - lege man — Noth - ing wor - ries me —

Fa - ther and moth - er and sis - ter too Wor - ry a bout the things I do It's

musn't. smoke nor swear — Musn't rush the can — But I'm

one of the boys and out for a noise I'm — a col - lege man.

Answer Soon

Words by
A. L. WEEKS

Music by
E. V. MOORE



TOM

The first line of the song features a vocal melody on a single staff and piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of two flats. The lyrics "My Ruth, I'm writ - ing you, _____ To -" are written below the vocal staff. The piano accompaniment continues with the same chordal pattern as the introduction.

My Ruth, I'm writ - ing you, _____ To -

The second line of the song continues the vocal melody and piano accompaniment. The lyrics "night for the first time I shall see the fight. _____" are written below the vocal staff. The piano accompaniment features a more active bass line in the final measures, ending with a *pp* (pianissimo) marking.

night for the first time I shall see the fight. _____

pp

O - ver the

mp cresc.

top I must go, to meet the

molto allargando

ff

hurry

foe, Tho' death I know may meet me there I feel no

colla voce

a tempo

fear, Your words of cheer sus - tain me, dear.

Andante semplice

I know each word of your let - ter by heart,

The first system of the musical score for 'Andante semplice'. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The vocal line consists of a single melodic line with lyrics. The piano accompaniment has a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

Of - ten I've read o - ver each ten - der part;

The second system of the musical score. The vocal line continues with the lyrics. The piano accompaniment maintains its rhythmic pattern, with some harmonic changes in the right hand.

Read them when in des - pair,

The third system of the musical score. The vocal line continues with the lyrics. The piano accompaniment features a more complex harmonic structure in the right hand, with some chords and moving lines.

Said them as I would say a pray'r,

The fourth system of the musical score. The vocal line continues with the lyrics. The piano accompaniment includes a long, sustained chord in the right hand, marked with a hairpin and a 'rit.' (ritardando) marking. The system concludes with a final chord in the right hand.

Think - ing of you in my ears is a tune,

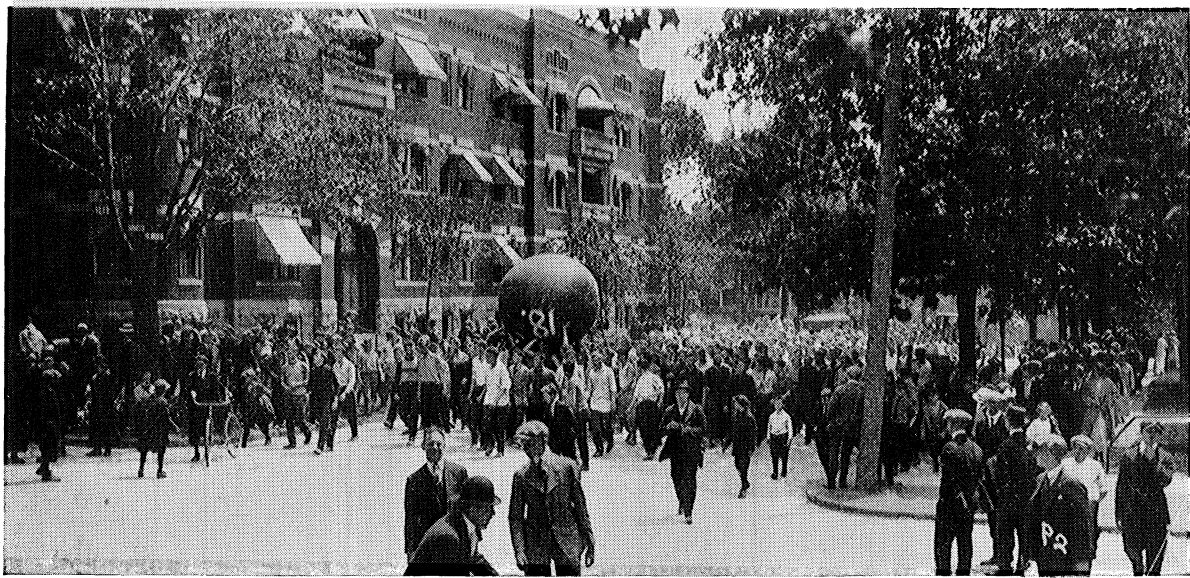
Here's to the maid with the gold - en hair, And

eyes that are brim-ming with blue. I see Ann

molto rit - - *slantando*

Ar - bor in June. Please, sweet-heart, an - swer soon. —

rit.



I Want To Go Back To Michigan

Arranged by E. V. M.

Con spirito

p

I want to go back to Mich - i - gan, to dear Ann Ar - bor

p

town _____ Back to Joe's and the Or - i - ent

Back to some of the mon - ey we spent. I want to go back to

Mich - i - gan to dear Ann Ar - bor town I

want to go back, I want to go back to Mich - i -

gan, Oh! fa - ther and moth - er pay all the bills And

we have all the fun In the friend - ly ri - val -

ry of col - lege life Hoo - ray! And

(shout)

we have to fig - ure a hell of a lot to tell what we have

done With the coin we blew in Mich - i - gan.

sfz

There Are No Tears

"ALL THAT GLITTERS"

Lyrics by
SYLVAN S. GROSNER

Music by
A. J. GORNETZKY

Lento espressivo

All the world's filled with strife, all the world's filled with woe, And each
Once the Al - chem - ists sought for a com - pound, so rare, Bas - er

con espressione

per - son plays some trag - ic part, _____ But re
met - al they'd turn in - to gold, _____ But Dan

grets that are keen - est and deep - est must go, If there's
Cu - pid's an Al - chem - ist, famed ev - 'ry - where, For he

accel. *rit. ff*

Love, sim - ply Love in your heart. —
makes sad men glad, young and old. —

p *pp* *poco a poco rit.*

Moderato
slowly

There are no tears or sor - rows, No dreads or

sad to - mor - rows, There is no tear, no

weep - ing If love with you you are keep - -

ing. There are no fu - tile sighs, ———

No cause for sobs or lies! ——— There are no tears,

There's no re - gret, While Cu - pid, while Cu - pid is with you yet!

There Are No Tears

Arr. by W. SCOTT WESTERMAN

TENOR I

TENOR II

There are no tears or sor - rows, No dreads or sad to -

BASS I

BASS II

mor - rows, There is no tear, no weep - ing, If love with

you you are keep ing. There are no fu - tile sighs, —

No cause for sobs or lies, — There are no tears, there's no re -

gret, While cu-pid, while cu-pid is with you yet! (or) with you yet!

My Girl At Michigan

"AWAKENED RAMESES"

FRANK A. PICARD

JULIUS WUERTHNER

Tempo di Valse

The musical score is written for piano and voice. It begins with a piano introduction in 3/4 time, marked *mp* (mezzo-piano). The key signature has two sharps (F# and C#). The piano part consists of chords and single notes in both hands. The vocal melody enters in the second system with the lyrics: "I've been to most schools in the dif - fer - ent / In the home of the pines and the wol - ver - ine's". The piano accompaniment continues with chords. The third system contains the lyrics: "climes, The North, South, West, The / lair at Mich i - gan, I". The piano part continues with chords and single notes, including a melodic line in the right hand that is tied across measures.

East has been haunt-ed by me oft time, Each in its turn seemed the
met this sweet maid-en, this treas-ure rare, Love I poured forth once a -

best, gain, From far Le-land Stan-ford way o-ver to Maine, I've
And since then, I've seen them, a Nell, Jane, or Kate, In

dim.

had e-nough sweet-hearts to drive me in-sane, And if you but prom-ise that
each school I en-tered, as though I were by fate, But when its all o-ver and

cresc.

you will not tell, I'll men-tion those I loved well.
lone-some I seem, Mich-i-gan's girl holds my dream.

rall.

CHORUS

There's Bet - sy Brown at Har - vard, At Yale 'twas Fox - y Jane, — Chi-

ca - go saw my Gib - son girl, I can not re - mem-ber her name. Then

Min-nie at Min - ne - so - ta, At Penn-sy I had just plain Fan, — But the

one best bet, I love her yet, was my girl at Mich - i - gan.



Out In My Old Town Canoe

W. A. P. JOHN

"TRES ROUGE"

A. J. GORNETZKY



true, In sail-ing yachts ro-man-tic I have skimm'd o'er ma-n-y seas, 'Neath the skies so

blue. I've spooned in co - zy cor-ners when the lights were low, — And al-ways

missed my cue; — It all seemed ver - y pret - ty, but I

sure - ly know, There's no love like the love in my ca - noe. Oh!

CHORUS

Out in my Old Town Ca - noe, boys,

The first system of the chorus features a vocal melody in treble clef and piano accompaniment in grand staff. The key signature has one sharp (F#) and the time signature is common time (C). The lyrics are "Out in my Old Town Ca - noe, boys,". The piano part includes a 'Vola' marking above the right hand.

Mil - lions of twink-ling stars a - bove,

The second system continues the melody and accompaniment. The lyrics are "Mil - lions of twink-ling stars a - bove,". The piano part features a 'Vola' marking and a long melodic line in the right hand.

Each lit - tle rip - ple en - chants you,

The third system continues the melody and accompaniment. The lyrics are "Each lit - tle rip - ple en - chants you,". The piano part includes a 'Vola' marking.

Whis-p'ring a hint of love.

The fourth system concludes the chorus with the lyrics "Whis-p'ring a hint of love." The piano part features a 'Vola' marking and a final melodic flourish in the right hand.

No heart can long be un - yield - - - ing,

The first system of the musical score. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are "No heart can long be un - yield - - - ing,". The piano accompaniment consists of two staves, treble and bass, with a key signature of one sharp. The music features a mix of chords and moving lines, with some eighth and sixteenth notes in the piano parts.

Sweet - ly 'twill an - swer and be true.

The second system of the musical score. The vocal line continues with the lyrics "Sweet - ly 'twill an - swer and be true." and ends with a long note. The piano accompaniment continues with chords and moving lines, including some grace notes and slurs.

Float on the sha - dow - y riv - - - er, Out

The third system of the musical score. The vocal line has the lyrics "Float on the sha - dow - y riv - - - er, Out". The piano accompaniment continues with chords and moving lines, including some grace notes and slurs.

in my Old Town Ca - noe.

The fourth system of the musical score. The vocal line has the lyrics "in my Old Town Ca - noe." and ends with a repeat sign. The piano accompaniment continues with chords and moving lines, including some grace notes and slurs. The system concludes with a double bar line and a repeat sign.

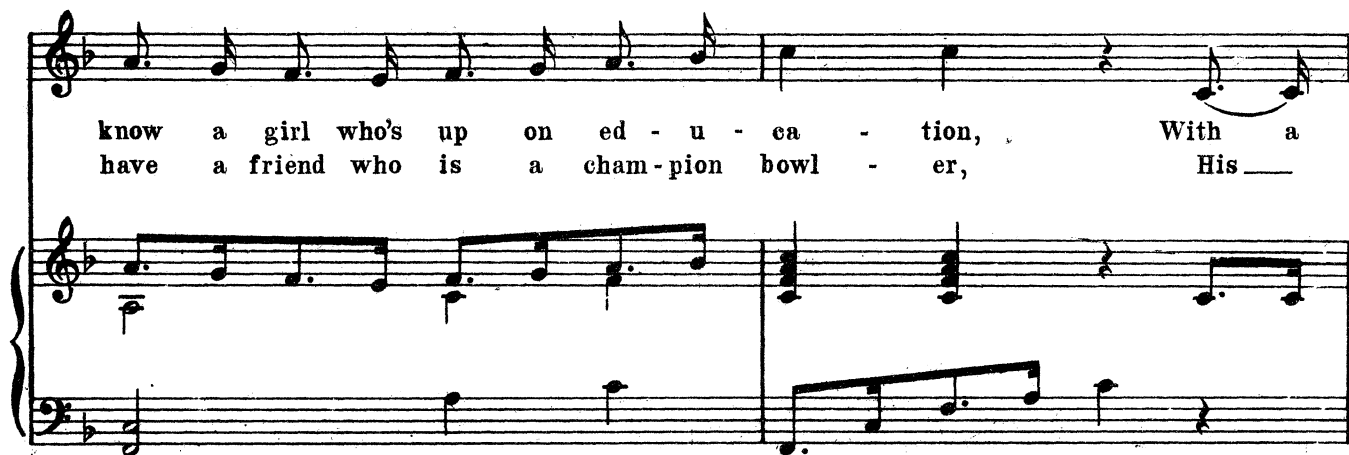
Things They Never Say

"CONTRARIE MARY"

Lyrics by
ROBERT G. BECK

Music by
WILLIS A. DIEKEMA

Moderato



fore-head shaped just like a Bart-lett pear, Now she's,
rec-ord now is for-ty sev-en bowls, Once

freez-ing cold all through And when e'er she looks at you, You just
he was heard to say, "Take that milk-y way a-way," And he

shriv-el up and die right there, When I
hates the sight of oc-ean rolls. When I

asked this girl to dance with me last eve-ning, Did she
met him on the street the oth-er eve-ning, Did he

say "Oh no, you cow! For I like to dance with
say "Come look a - round! Un - til a co - zy place with

some - one who knows how?"
pot - ted ferns is found?"

poco ritard

CHORUS

p-f She did - nt say just that she did' - nt ev - en ask - my
He did - nt say just that he did' - nt ev - en ask my

p-f

name. She just said "my feet I froze,
name. He just said "have you the time?"

and danc - ing hurts my toes," But — I
If so I've got the dime," But — I

got, but — I got got but — I
got, but — I got got but — I

got her mean - ing just the same, Oh, yes I
got his mean - ing just the same, Oh, yes I

1. got her mean - ing just the same. same. —
got his mean - ing just the same. same. —
2. same. —

D.S.

Extra Verses

Now you've heard girls will criticise quite freely,
When the subject turns to other women's clothes;
They will say the meanest things
Full of cuts and stings,
And they raise the dickens, goodness knows.
Now when Annabel was talking about Clara,
Did she say "Oh look at that?
If she weighed a half pound more, she'd be fat."

CHORUS:

She didn't say just that,
She didn't even ask her name.
She just said "Her clothes fit well,
Yes they do, they do like — —
But she got it — — —"

Now Brown was always bragging of his courage,
He could tell of many fights that he had won.
With his awful upper slash,
He could cut a man to hash,
And he'd look right down the muzzle of a gun.
When a burglar held him up the other evening
Did he say "Stand back, you knave?
Or your folks will soon be weeping o'er your grave."

CHORUS:

He didn't say just that.
In fact he acted rather tame.
He just said: "Kind sir, desist,
If you don't, I'll slap your wrist,"
But he lost his money just the same.

Now, we used to have a dance that was just gorgeous,
And Winkfield was quite famous for her hop,
Now the ladies gowns were there,
How the Winkfield girls would glare,
And the orchestra would play until you drop.
When the faculty abolished it last winter,
Did they say, "You're much too rough?
We thought the old time grizzly was tough enough."

CHORUS:

They didn't say just that,
They didn't even ask for names,
They just said, "This may be Dutch,"
But people say it costs too much,
But we paid for the flowers just the same.

Now when Algeron proposes to Loretta,
In the popular and fashionable way,
He rehearses it for weeks,
And before his mirror speaks,
And he knows just what he wants to say.
Yet when the evening comes when he must do it,
Does he say, "O love divine,
On bended knee I pray you to be mine?"

CHORUS:

He doesn't say just that,
He doesn't even know his name,
He just says: "mmeermum"—
And further words to the same effect, but she gets him
But she gets his meaning just the same.

Now there is a Prof. upon old Winkfield's campus,
Well versed in history of days gone by.
Now he's quick and full of wit,
And when his comebacks make a hit,
There's a merry little twinkle in his eye.
When I came to class quite late the other morning,
Did he freeze me with a frown?
Did he stop me as I entered and call me down?

CHORUS:

He didn't do just that.
He didn't even ask my name,
He just said: "How do you do,
Come in, sit down, I'm not quite through."
But I got his meaning just the same.

Now I fell in love with Anastasia Sweitzer,
If you could see her, you would love her too.
I proposed to her one night,
When I was feeling right,
But she made me understand I wouldn't do.
When I sank down on my knees to ask the question,
Did she say: "If father knew,
He'd raise the holy living roof with you."

CHORUS:

She didn't say just that.
She didn't seem to know my name.
She just said: "Your posture's fine,
You keep it and I'll keep mine."
But I got her meaning just the same.

Now as you observed, I just stepped out a moment,
To see the manager behind the scenes.
Now I said: "What shall I do,
I'll leave it all to you,
Shall I sing that other verse about the deans?"
Well, he looked at me quite closely for a moment,
Did he say: "Sure, go ahead,
You might as well keep singing till you drop dead."

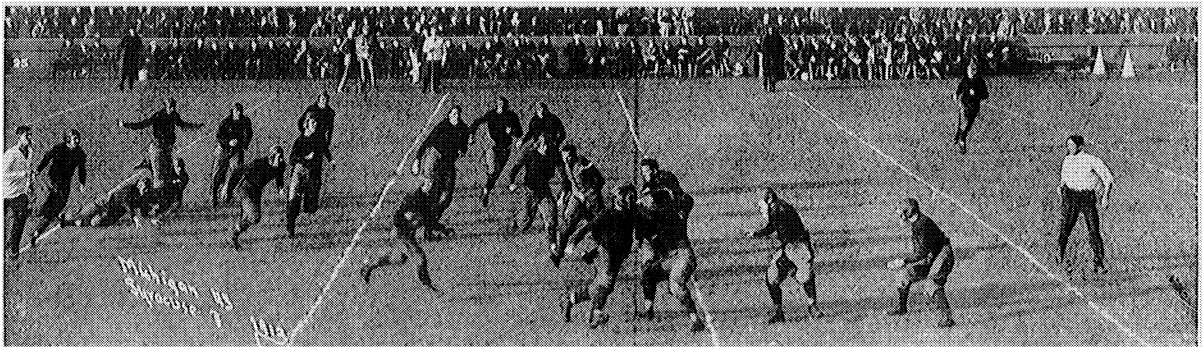
CHORUS:

He didn't say just that,
He said a few things I can't name.
He said: "There's a Chelsea chorus swain,
Who wants to catch the paper train."
But you got his meaning just the same.

Though Argentine first introduced the Tango,
The Winkfield studes were not to be outdone,
But the faculty said, "No,
This thing shall never go,
It's really too uncouth for any one."
When they gazed upon the dance in holy horror,
Did they say, "Oh, goodness me,
We never saw such a sight—honestly."

CHORUS:

They didn't say just that,
They said, "Oh, try another game;
Tiddlewinks is tough enough,
And a knitting bee is ideal stuff,
But we got your meaning just the same.



The Victors

LOUIS ELBEL

March Militaire

Now for a cheer they are here, tri - um - phant! Here they

come with ban-ners fly - ing, In stal-wart step they're

nigh - ing, With shouts of vic - t'ry cry - ing,

We hur - rah, hur - rah, we greet you now, Hail

f *dim.* *mf* *Red.* *f* *Red.* *f*

Far we their prais - es sing, For the glo - - ry and

ff *Ped with every chord*

fame they've bro't us, Loud let the bells them ring, For -

here they come with ban ners fly - ing. Far we their

cresc. *Ped.*

prais - es tell, For the glo - ry and fame they've bro't us, Loud

let the bells them ring, For here they come with banners flying, Here they come, Hur -

rah! Hail to the vic - tors val - iant

melody non legato

mf

without Pedal

Hail! to the con - qu'ring he - roes, Hail! Hail! to

Mich - i - gan the lead - ers and best,

Hail! to the vic - tors val - iant, Hail! to the

This system consists of a vocal line and a piano accompaniment. The vocal line is in G major and 2/4 time, featuring a melody of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

con - qu'ring he - roes, Hail! Hail! to Mich - i - gan the

The second system continues the melody and accompaniment. The piano part includes some chromatic movement in the bass line and chords in the right hand.

cham-pions of the West. ——— We cheer them a - gain, We cheer and cheer a -

This system includes a repeat sign and a first ending. The piano accompaniment features a more active bass line with eighth-note patterns. The system ends with a double bar line and the word "Red." below the piano part.

gain, For Mich - i - gan, We cheer for Mich - i - gan, We cheer with

The fourth system continues the melody and accompaniment. It includes a second ending and concludes with a double bar line and the word "Red." below the piano part.

might _____ and main, _____ We cheer, cheer,

cheer with might and main we cheer. Hail! to the vic - tors val - iant,

Hail! to the con qu'ring he - roes, Hail! Hail! to Mich - i -

gan the cham-pions of the West. _____ We cheer them a - West. _____



I Love Him Just The Same

Words by
A. L. WEEKS

Music by
E. V. MOORE

I Of
 think I can say with propriety, You are
 all of your virtues I'm sensible, And to
 not too fast

boys that I great - ly ad - mire, I'm
fan - cy each one I have tried, Thy

glad to be in your so - ci - e - ty, Of your
con - duct is un - rep - re - hen - si - ble, Tho' my

chat - ter I nev - er shall tire.
tates, I con - fess it, are wide.

CHORUS

I like you with your cun - ning mus - tache, And
I like you for the grace of your bow, The

I like your cur - ly hair, _____
way that you part your hair, _____

You make girls want to do some - thing rash, And
I de - light in the height of your brow, I

al - ways you're so de - bon - nair. _____
care for the clothes that you wear. _____

Charms you have most de - li - cious - ly rare, The
 Charms you have most de - li - cious - ly rare, The

The first system of the musical score. The vocal line is in B-flat major, starting on a whole note G4, followed by a half note A4, a quarter note Bb4, and a quarter note A4. The piano accompaniment consists of chords in the right hand and single notes in the left hand, all in B-flat major.

boy I love can - not claim, It's be -
 boy I love can - not claim, It's be -

The second system of the musical score. The vocal line continues with a whole note G4, a half note A4, and a quarter note Bb4. The piano accompaniment features a half note chord in the right hand and a half note in the left hand.

cause he's so, I don't know, But I
 cause he's so, I don't know, But I

The third system of the musical score. The vocal line starts with a whole note G4, followed by a half note A4, and a quarter note Bb4. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

love him just the same.
 love him just the same.

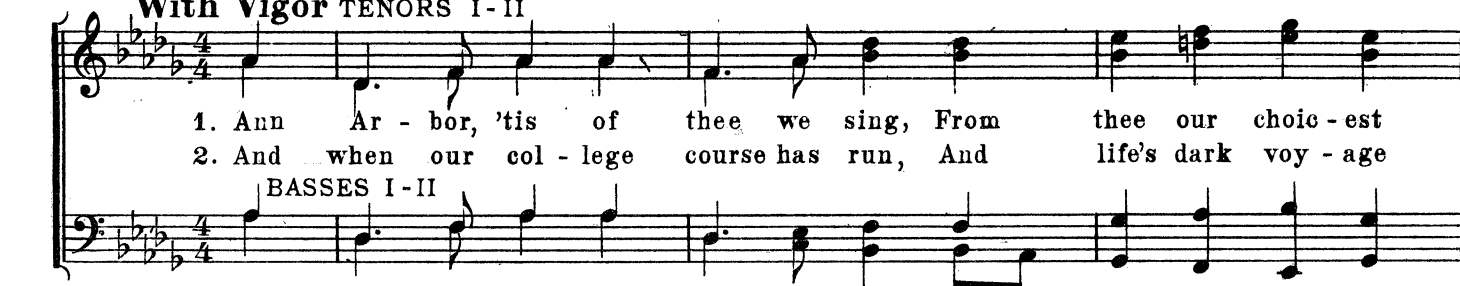
The fourth system of the musical score. The vocal line starts with a whole note G4, followed by a half note A4, and a quarter note Bb4. The piano accompaniment features a half note chord in the right hand and a half note in the left hand. The system ends with a double bar line and a forte (sfz) marking.

Ann Arbor

FRED N. SCOTT, '84

CARL WILHELM

With Vigor TENORS I-II



1. Ann Ar - bor, 'tis of thee we sing, From thee our choic - est
2. And when our col - lege course has run, And life's dark voy - age

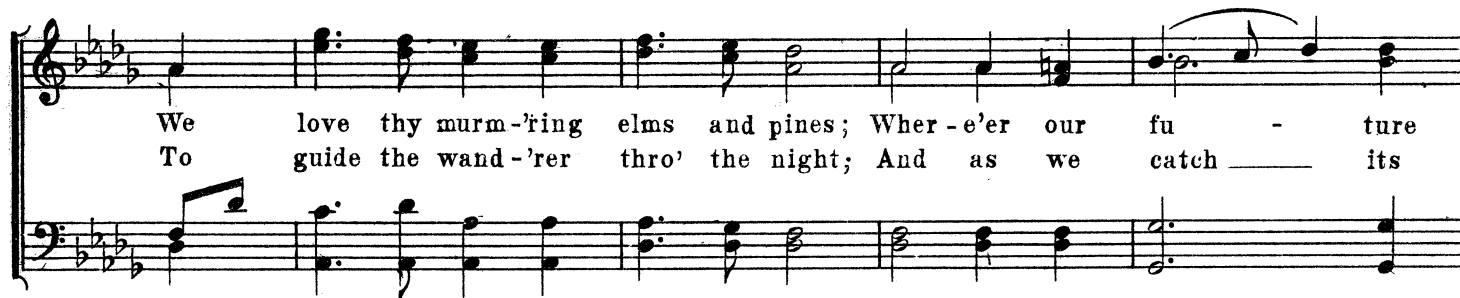
BASSES I-II



bless - ings spring; Ac - cept the trib - ute of our song, O
has be - gun, When waves of sor - row and dis - tress Our



Al - ma Ma - ter, wise and strong. We love thy class - ic shades and shrines,
wea - ry, pant - ing souls op - press, How bright shall beam thy bea - con light



We love thy murm - ring elms and pines; Wher - e'er our fu - ture
To guide the wand - rer thro' the night; And as we catch _____ its



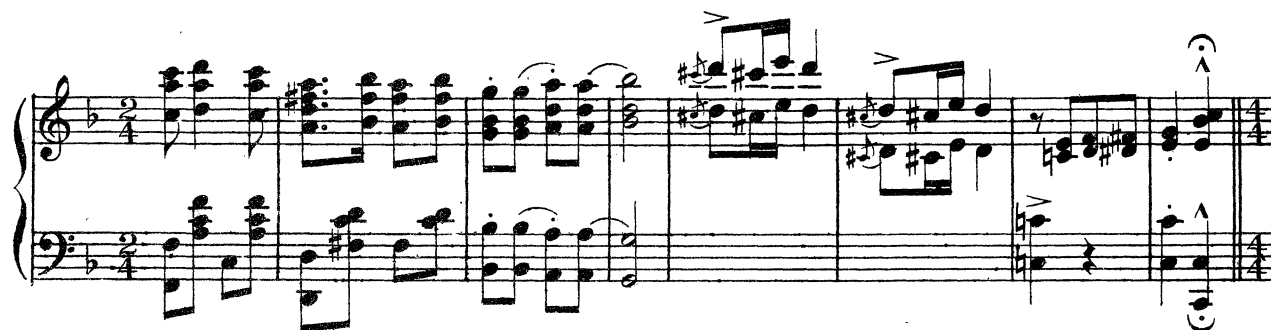
homes shall be, Our hearts, our hopes _____ are all with thee.
gleam - ing rays We'll sing a - gain _____ Ann Ar - bor's praise.

I Want To Be A Foot Ball Man

"CULTURE"

DONALD A. KAHN

EARL V. MOORE



Wil - lie went to col - lege not to learn a lot of stuff,
 Wil - lie Jun - ior, went to col - lege just as had his dad,

The first vocal line is in 4/4 time, key of B-flat major. It consists of two measures of music, each with a vocal melody line and a piano accompaniment. The melody is simple and catchy, with a final note on a whole rest.

Not to put up an - y kind of ed - u - ca - tion'l bluff. He
 Al - so was a rah rah boy and quite a sport - y lad; He

The second vocal line is in 4/4 time, key of B-flat major. It consists of two measures of music, each with a vocal melody line and a piano accompaniment. The melody continues the theme of the first line, ending with a final note on a whole rest.

went to be a rah rah boy, To have a time and lots of joy, So
nev - er had a cult - ure streak, And was - n't much in French or Greek, So

when they asked him what he'd take, he proud - ly said:
when they asked him what he'd take, he proud - ly said:

I want to be a great big foot - ball man I want to

get on the team _____ To play play play on the

real 'var - si - ty, And make touch-downs when-ev-er I can.

rah rah rah

I want to dem-on-strate the tricks of the game In my padded new suit of

tan _____ I'll try to stud-y some, But always number one, I

want to be a foot - ball man. _____ man. _____

Goddess Of The Inland Seas

CHARLES M. GAYLEY, '78

JOH. PETERS

Allegro

f

rit.

a tempo

p

cresc.

1. Sing no more— the fair Æ - ge - an Where the float - ing Cy-clads shine, Nor the

cresc.

rit.

a tempo cresc.

hon - eyed slopes Hy-blæ - an, Nor the blue— Si-ci - lian brine, Sing no

a tempo

f rit.

p

f

sto - ried realms of Morn-ing Rob'd in twi - light mem-o-ries, Sing the

cresc.

f

land — be-yond a-dorn - ing, With her zone — of in - land seas, Sing the

land — be-yond a-dorn - ing, With her zone — of in - land seas.

2. Here the gods of Hellas wandered,
 When they left their hills and brooks,
 Here a Pan has piped and pondered;
 Here the Nymphs have filled the nooks;
 Here the Sātyrs, without warning,
 Creep upon the Naiades;
 Here the golden god of morning
 Rises from the inland seas.

3. Now the eyes that are anointed
 See the blossom-tide of spring;
 Ours the blissful age appointed,
 Ours the clime the poets sing.

Hark, O Maid of Western Morning,—
 Wave and woodland, brook and breeze,
 Hail thee, Queen, beyond adorning,
 Girdled with thy inland seas!

4. Lo, the sacred fires of knowledge
 In thy temple are enshrined,—
 Through the cloisters of thy college
 Choruses eternal wind!
 And all other incense scorning,
 Michigan, they bring thee these
 Hearts of ours, and songs of morning,
 Goddess of the inland seas.



Strolling on the Boulevard

"KOANZALAND"

DONALD A. KAHN

EARL V. MCORE

Moderato

It's in the good old sum-mer time when life is all so free, In the
 The ci - ty holds no lure for us and for - eign lands no charm, It's the
 sum-mer time all the world's sub-lime; We like to take an eve-ning's walk a
 coun-try lane calls to us a - gain; We like to walk, a sum-mer's night, a

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long the riv - er's course, Oh that's the place for me. Our
 long the wood - ed bank, Hap - py and all care free.

hearts are light, our way is free, gay is our song, All the
 Time flies past, the sum - mer goes, then fall is here; Win - ter

sum - mer long, hear our mer - ry song. Not count - ing time nor cares nor woes, we
 time is near, win - ter long, se - vere; We let not time nor cares nor woes our

wan - der far Hap - py my dear, 'cause we are :
 pleas - ure mar Dream - ing in - stead that we are :
rit.

REFRAIN

p-ff

Stroll - ing on the boul - e - vard You be - lieve — you're stroll - ing heav - en - ward

with the girl you like the best in this good jol - ly town

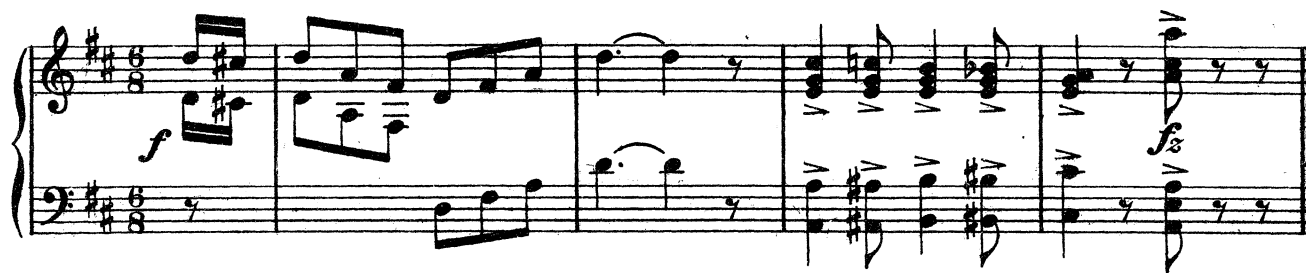
Un - der-neath the heav-en starred, you give — to her your whole re - gard, When you're

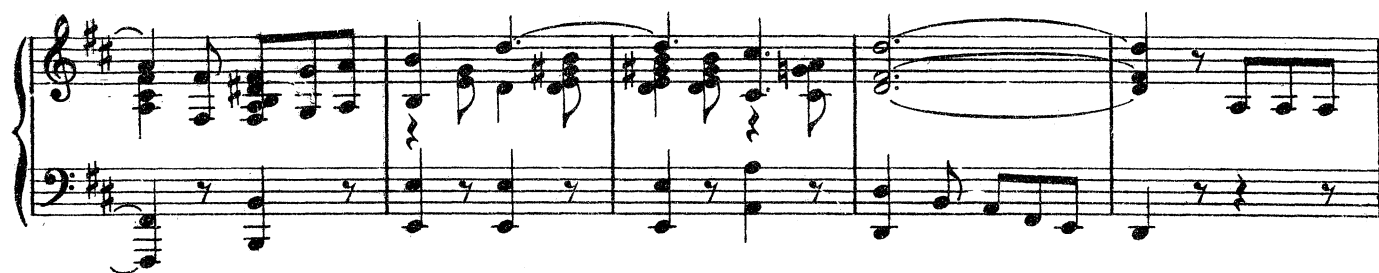
stroll - ing with the girl you love, On the boul - e - vard. vard.

Fight Men of Michigan

MARCH AND TWO STEP

Words and Music by
WILLIAM C. ACHI JR. 14-17 L







Rush them off the field, And for —

The first system of the musical score is in G major (one sharp) and 2/4 time. It features a vocal melody line and a piano accompaniment. The vocal line has a half note 'Rush', a quarter note 'them', a half note 'off', a quarter note 'the', a half note 'field,', a quarter note 'And', and a half note 'for' followed by a dash. The piano accompaniment consists of a treble and bass staff. The treble staff has a melody of eighth and quarter notes, while the bass staff has a simple eighth-note accompaniment.

Mi - chi - gan, Oh! fight, fight, fight, fight; Win

The second system continues the melody. The vocal line has a half note 'Mi', a quarter note 'chi', a half note 'gan,', a quarter note 'Oh!', a half note 'fight,', a quarter note 'fight,', a half note 'fight,', a quarter note 'fight;', and a half note 'Win'. The piano accompaniment continues with similar rhythmic patterns.

men of Mi - chi - gan, Com - rades brave and

The third system continues the melody. The vocal line has a half note 'men', a quarter note 'of', a half note 'Mi', a quarter note 'chi', a half note 'gan,', a quarter note 'Com', a half note 'rades', a quarter note 'brave', and a half note 'and'. The piano accompaniment continues with similar rhythmic patterns.

true. ————— Should - er to should - er

The fourth system continues the melody. The vocal line has a half note 'true.' followed by a long dash, a quarter note 'Should', a half note 'er', a quarter note 'to', and a half note 'should' followed by a dash and 'er'. The piano accompaniment continues with similar rhythmic patterns.

fight For the Maize and Blue.

The first system of the musical score. It consists of a vocal line on a single treble staff and a piano accompaniment on grand staves (treble and bass). The key signature is one sharp (F#). The vocal line has the lyrics "fight For the Maize and Blue." with a long horizontal line following the word "Blue." The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a more active bass line in the left hand.

ff

The second system of the musical score, continuing the piano accompaniment. It features a strong, rhythmic pattern in both hands, marked with a fortissimo (*ff*) dynamic. The right hand plays a series of chords and eighth notes, while the left hand provides a steady bass line.

ff

The third system of the musical score, continuing the piano accompaniment. It maintains the strong, rhythmic pattern established in the previous systems, marked with a fortissimo (*ff*) dynamic. The right hand continues with chords and eighth notes, and the left hand maintains a steady bass line.

f

The fourth system of the musical score, continuing the piano accompaniment. It features a strong, rhythmic pattern in both hands, marked with a forte (*f*) dynamic. The right hand plays a series of chords and eighth notes, while the left hand provides a steady bass line.

The fifth system of the musical score, continuing the piano accompaniment. It features a strong, rhythmic pattern in both hands, marked with a forte (*f*) dynamic. The right hand plays a series of chords and eighth notes, while the left hand provides a steady bass line.

Fight men of Mi - chi - gan,

mf

This system contains the first four measures of the piece. The vocal line begins with a half note 'F', followed by quarter notes 'i', 'g', 'h', 't', and a half note 'M'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Vic - to - ry's in sight.

This system contains measures five through eight. The vocal line continues with a half note 'i', a quarter note 'c', and a half note 't'. The piano accompaniment maintains its rhythmic pattern.

Break through the line and make a touch - down for

This system contains measures nine through twelve. The vocal line starts with a half note 'B', followed by quarter notes 'r', 'e', 'a', 'k', and a half note 't'. The piano accompaniment continues with eighth-note bass and chords.

Mi - chi - gan, Oh! fight, fight, fight, fight,

This system contains measures thirteen through sixteen. The vocal line begins with a half note 'M', followed by quarter notes 'i', 'c', 'h', 'i', and a half note 'g'. The piano accompaniment continues with eighth-note bass and chords.

Win men of Mi - chi - gan,

The first system of the musical score features a vocal melody in the treble clef and piano accompaniment in the grand staff. The key signature has one sharp (F#). The vocal line consists of a half note, followed by a quarter note, a half note, and a quarter note. The piano accompaniment includes chords and single notes in both the right and left hands.

War - riors brave and true.

The second system continues the melody. The vocal line has a half note, a quarter note, a half note, and a quarter note. The piano accompaniment features a more complex chordal structure with some triplets in the right hand.

Should - er to should - er fight For the

The third system shows the vocal line with a half note, a quarter note, a half note, and a quarter note. The piano accompaniment continues with a steady rhythmic pattern of chords and single notes.

Maize and Blue.

The fourth system concludes the phrase. The vocal line has a half note, a quarter note, a half note, and a quarter note. The piano accompaniment features a long, sustained chord in the right hand and a melodic line in the left hand, ending with a double bar line.

My Fairy Princess

Lyrics by
E. E. PARDEE

Music by
A. J. GORNETZKY

Espressivo

The piano introduction is in G major, 2/4 time. It begins with a mezzo-piano (*mp*) dynamic, featuring a steady eighth-note accompaniment in the left hand and a melody in the right hand. The melody consists of eighth and sixteenth notes. The piece concludes with a *rall.* (rallentando) and *pp* (pianissimo) dynamic, where the melody is played with a long, expressive note.

The first vocal entry features two parts: (Dick) and (Daisy). The melody is in G major, 2/4 time. The piano accompaniment is marked *pp strings mysteriously*. The piano part features a steady eighth-note accompaniment in the left hand and a melody in the right hand. The melody consists of eighth and sixteenth notes. The piano part concludes with a *rall.* and *pp* dynamic.

(Dick) Once up - on a time a lit - tle lad read fair - y tales, He
(Daisy) When a lit - tle girl I too was charmed with sto ry books, And

The second vocal entry continues the melody. The piano accompaniment is marked *pp strings mysteriously*. The piano part features a steady eighth-note accompaniment in the left hand and a melody in the right hand. The melody consists of eighth and sixteenth notes. The piano part concludes with a *rall.* and *pp* dynamic.

read of bold brave knights and la - dies fair, (Daisy) And
read in great de - light of Won - der - land, (Dick) Of

were there witch-es bad and wick-ed gi-ants ev-er nigh, With
cun-ning wa-ter sprites who made their home in sha-dy nooks Of

gob-lins hov-'ring close by to en-snare? (Dick) But
king-ly courts and scores of la-dies grand. (Daisy) But

cresc. *dim.* *rit.*

in those child ad-ven-tures love-ly fair-ies too were met. (Daisy) With
when some knight freed la-dy fair from ill in-tend-ed schemes, (Dick) And

p

smiles as sweet and soft as pale moon-beams? (Dick) Dear
gi-ants bad and witch-es got their due, (Daisy) A

I'm the lad who read those tales, and dreamed of one to love And
fair - y prince to res - cue me I wished for in my dreams, I'm

accel. you're the fair - y prin-cess, fair - y prin-cess of my dreams.—
sure my fair - y prince, my fair - y prince was just like you. —
rit. *pp*

REFRAIN
Moderato con espressione

Like some fair - y prin - cess, Blessed with Cu - pid's art,
Like fair - y prin-cess, Blessed with Cu - pid's art,—

With your smile you've wo - ven, dear, a spell a - round my

With — your smile you've wo - ven 'round my

heart. I've wait - ed long for you, A - ges it

heart, 'round my heart. I've wait - ed long for

ff appassionata

dolce

seems, How I love you Fair - y prin-cess of my dreams!

you, dear, I love you dear, prin-cess of my dreams!

pp

'Tis Of Michigan We Sing

With animation

Arr. by E. V. M.

'Tis of Mich-i-gan we sing, With a mer-ry, mer-ry ring; As we

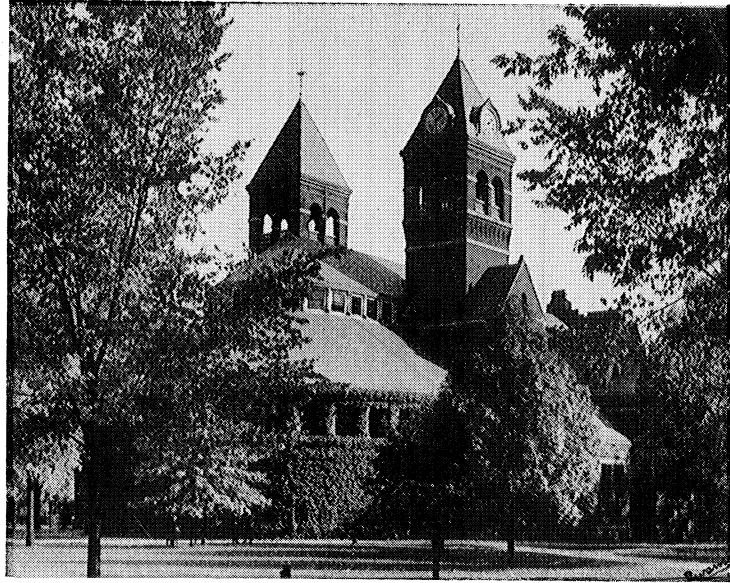
gai-ly march a-long, We will sing a jol-ly song, Of Ann Ar-bor and her chimes And the

mer-ry, mer-ry times, Yes, a joy-ous song we'll raise To Ann Ar-bor and her

praise, Yes, a joy-ous song we'll raise To Ann Ar-bor and her praise.

rit. a tempo

ff rit. broadly



We Will Not Forget Our Alma Mater

"AWAKENED RAMESES"

JOSEPH HUDNUT

JULIUS WUERTHNER

Arr. by R.D.W.

Wher - ev - er in the world you go You'll hear just the same old
 Then let us brave - ly raise the song, And make the last wel - kin

song, 'Tis borne on all the winds that blow From
 ring, Our days in col - lege won't be long But



hearts that are true and strong; Ah we will not for - get our
while we are here we'll sing;



Al - ma Ma - ter Tho' our col - lege years are



o'er, We will ev - er love our



Mich - i - gan As we did in days of

yore. Maize and Blue shall al - ways

The first system of the musical score. The vocal line (treble clef) begins with a whole rest, then moves to a half note G4, followed by a quarter note F#4, a quarter note E4, a quarter note D4, and a half note C4. The piano accompaniment (grand staff) features a melody in the right hand with eighth and sixteenth notes, and a bass line with chords and single notes.

be the col - ors, That will make our pul - ses

The second system of the musical score. The vocal line continues with a half note B3, a quarter note A3, a quarter note G3, a quarter note F#3, a quarter note E3, and a half note D3. The piano accompaniment continues with a similar melodic and harmonic structure.

throb, Mich - i - gan to you

The third system of the musical score. The vocal line begins with a whole rest, then moves to a half note G3, a quarter note F#3, a quarter note E3, and a half note D3. The piano accompaniment continues with a similar melodic and harmonic structure.

we will e'er be true Mich - i - gan, dear Mich - i - gan.

The fourth system of the musical score. The vocal line begins with a half note G3, a quarter note F#3, a quarter note E3, a quarter note D3, and a half note C3. The piano accompaniment continues with a similar melodic and harmonic structure, ending with a double bar line.

The Flirtation

"CONTRARIE MARY"

Lyrics by
ROBERT G. BECK

Music by
ROWLAND FIXEL and
WILLIS A. DIEKEMA

Waltz Moderato

The piano introduction is in 3/4 time, marked 'Waltz Moderato'. It begins with a melody in the right hand and a supporting bass line in the left hand. The tempo markings *mf*, *rit.*, and *a tempo* are indicated. The key signature has one flat (B-flat).

The first vocal entry features two parts: (M) and (R). The melody is in the right hand of the piano, with the left hand providing harmonic support. The tempo marking *mf* is present. The lyrics are: (M) The mu - sic is dream - y, To waltz is di - (R) I feel that I'd know you a ve - ry long.

The second vocal entry continues the melody. The lyrics are: vine, They tell me you are so clev - er; (R) From time, I think we're meant for each oth - er; (M) I'll. The piano accompaniment continues with a steady bass line and harmonic support.

Love's shack - les free me, oh say you'll be mine, (M) With
have to dis - own you, It's been a short time, (R) Per -

you in that cos - tume? Oh nev - er. (R) Such
haps it was on - ly my broth - er. (R) Af -

grace, such at - trac - tion I nev - er did see, I pi - ty the
fin - i - ties of - ten Have hap - pi - ly met, Per - haps we are

mf

heart You have cap - tured (M) I note your ab - strac - tion, ar't
mat - ed to - geth - er (M) I've been with you, of - ten We've

think-ing of me?(R) The thought al-ways fills me with rap-ture. _____
 not quar-relled yet, (R) You know they say birds of a feath-er. _____

rit.

CHORUS
 Valse Lente

First a nod, and then a smile, and then a

a tempo

whis-per low I have - n't seen you

rit.

for a while, And so and so and so

rit.

a tempo

Hold - ing hands in sha - dy lane, A kiss to

a tempo

see it through — A harm - less lit - tle

rit.

flirt - ing game, — Just ar - ranged for two, Ar -

rit. *dim.*

rit.

ranged for two, Ar - ranged for two. —

rit.

Come Fill Your Glasses

MALE VOICES

Arr. by E. V. M.

With Vigor

TEN. I
TEN. II

BASS I
BASS II

ff

Come fill your glass-es up to Mich-i-gan, to Mich-i-gan, to

ff

Mich-i-gan. Come fill your lov-ing cup to

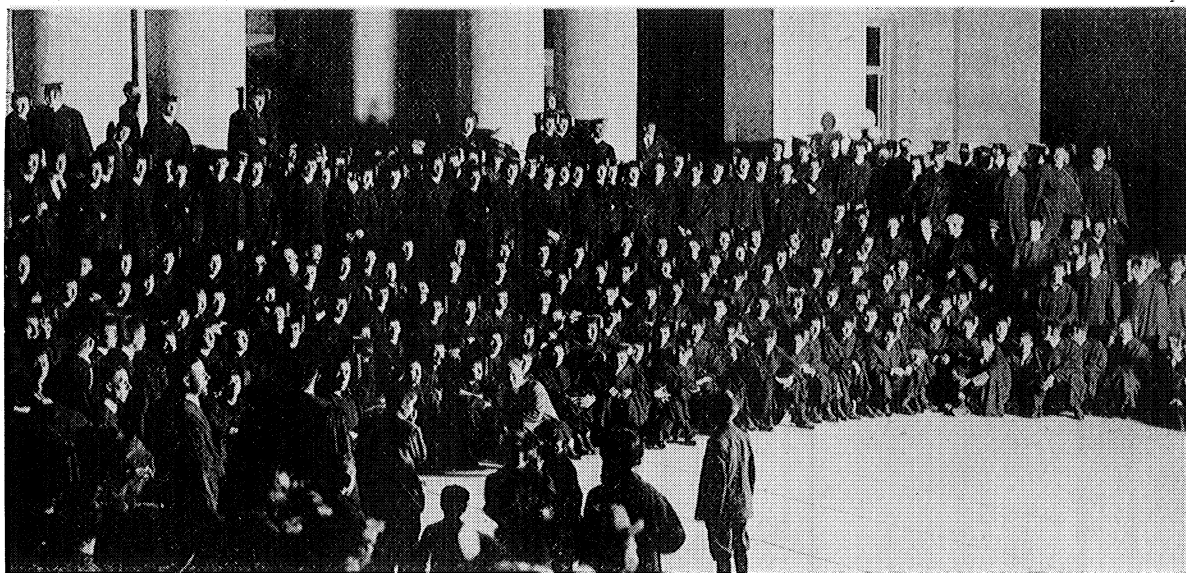
Mich-i-gan, to Mich-i-gan, to Mich-i-gan. We'll drink our wine to-night,

rit. *a tempo*

Drink the wine that makes hearts light, Come fill your

rit. *a tempo*

glass-es up to Mich-i-gan, to Mich-i-gan, to Mich-i-gan.



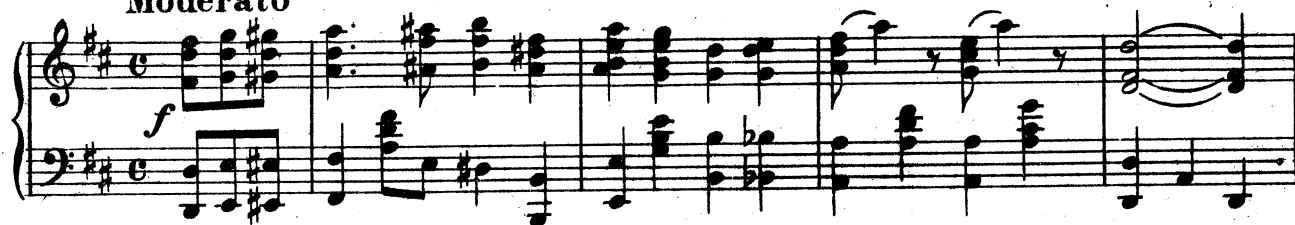
Take Me Back To College

"CRIMSON CHEST"

J. FRED LAWTON

ROBERT T. MORELAND

Moderato



Lento

Some - times when I sit all a - lone Near hearth fire's rud - dy
 Some - times I puff my faith - ful pipe, And trace old mem - 'ries

glow I see those col - lege scenes a - gain I
 back, Re - call the hap - py hours I spent With

knew not long a - go. I see the dear old
Bill and Joe and Jack. In smoky dreams I

pals of old, Whose hearts were ev - er light They
live a - gain The good old days of yore. It

seem to call to me and say, "Come back just for to night."
breaks a fel - lows heart to think Those days can come no more.

CHORUS

Moderato.

O ——— take me back to col - - lege, Back to days gone

by; ——— Take me back where friends are al - ways sing - ing.

Where their cheers are ev - er ring - ing, Back to mirth and

fire - light, Smoke wreath's blu - ish haze, O, take me back just

for to - night, To dear old col - lege days. ——— O ——— days. ———

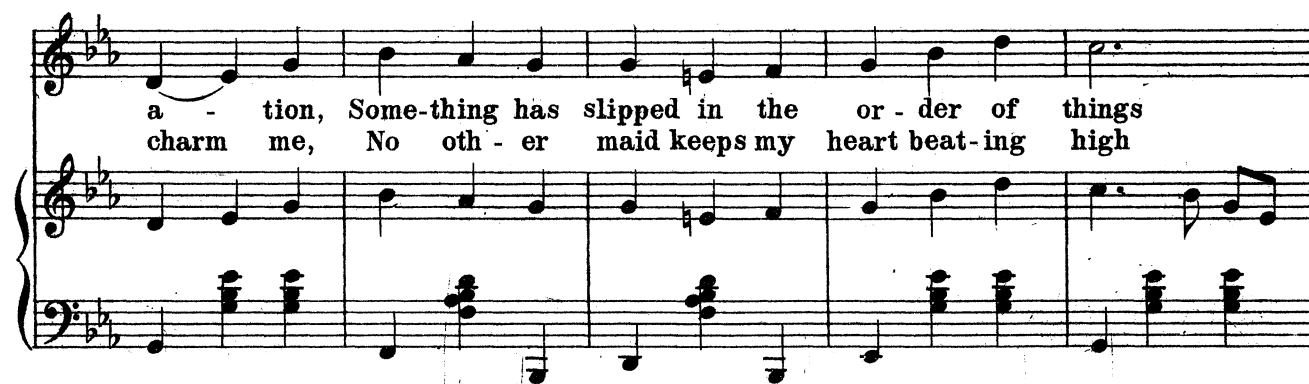
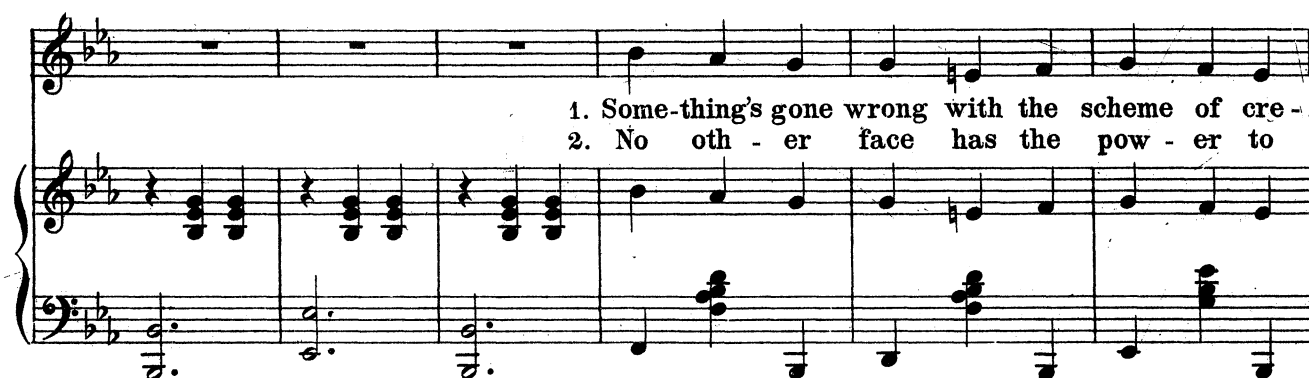
Culture

Wishing Just Wishing

Words by
DONAL H. HAINES

"CULTURE"

Music by
ROY DICKINSON WELCH



way on great slow mov - ing wings Leav - ing me sigh - ing so
get - ing for me, should I try Yet would I rath - er have

lone - ly with out - you Emp - ty - ing life of what makes it worth
loved you and lost - you Than have a thous - and more fair for my

while own Giv - ing me on - ly the com - fort and hope
So I keep on with my wish - ing and hopes

That I can get from the thought of your smile.
E'en though I miss you in dream - land a - lone.

CHORUS.

Slowly

Wish - ing, just wish - ing my sweet - - heart

p

This block contains the first line of the chorus. It features a vocal melody in a treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The lyrics are "Wish - ing, just wish - ing my sweet - - heart". Below the vocal line is a piano accompaniment consisting of a grand staff (treble and bass clefs). The piano part begins with a piano dynamic marking (*p*) and features a steady bass line in the left hand and chords in the right hand.

Just build - ing cast - les in Spain

This block contains the second line of the chorus. The vocal melody continues with the lyrics "Just build - ing cast - les in Spain". A long horizontal line under "Spain" indicates a sustained note. The piano accompaniment continues with similar harmonic support.

Hop - ing that cu - pid may reach you and teach you to

This block contains the third line of the chorus. The vocal melody continues with the lyrics "Hop - ing that cu - pid may reach you and teach you to". The piano accompaniment provides harmonic support with chords and a steady bass line.

love me a - gain.

This block contains the fourth line of the chorus. The vocal melody concludes with the lyrics "love me a - gain.". A long horizontal line under "gain." indicates a sustained note. The piano accompaniment concludes the phrase with sustained chords.

Wish - ing, just wish - ing my dear one Some

fair - y in love mat - ters wise _____ Might

cresc. *f*

give me the se - cret of win - ing one smile, One

ritard. *ritard.*

smile from your laugh - ing blue eyes. _____

rit.

Underneath Your Balcony

"TRES ROUGE"

W. A. P. JOHN

A. J. GORNETZKY

Moderato

mf *sfz*

When the moon sails thro' the skies my sweet gui - tar — Croons a plain-tive song while

p

ev - 'ry star — Shines so si - lent-ly from heav'n a - far, a - far.

When the wind is soft and low as it can be — Hear my mel-o-dy be -

The first system of the musical score. It consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature has one sharp (F#). The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, 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E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, 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G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D360, E360, F#360, G360, A360, B360, C361, D361, E361, F#361, G361, A361, B361, C362, D362, E362, F#362, G362, A362, B362, C363, D363, E363, F#363, G

'Neath your bal - co - ny. _____ Oh!

REFRAIN
Moderato

List - en to my se - re - nade _____ An - swer with a

whis - pered sigh, _____ Ere the ra - diant moon - beams

fade _____ And the sun - beams kiss the sky; _____

Oh, can't you hear my se - re - nade, _____

Strumm'd and humm'd so ten - der - ly? _____

rit. I will sing the whole night long, *rit.* 'Till you an - swer to my song,

a tempo Un - der-neath your bal - co - ny! _____ Oh!

a tempo *ff* *sfz*

Underneath Your Balcony

Arr. by W. SCOTT WESTERMAN

CHORUS

TEN. I
TEN. II

BASS I
BASS II

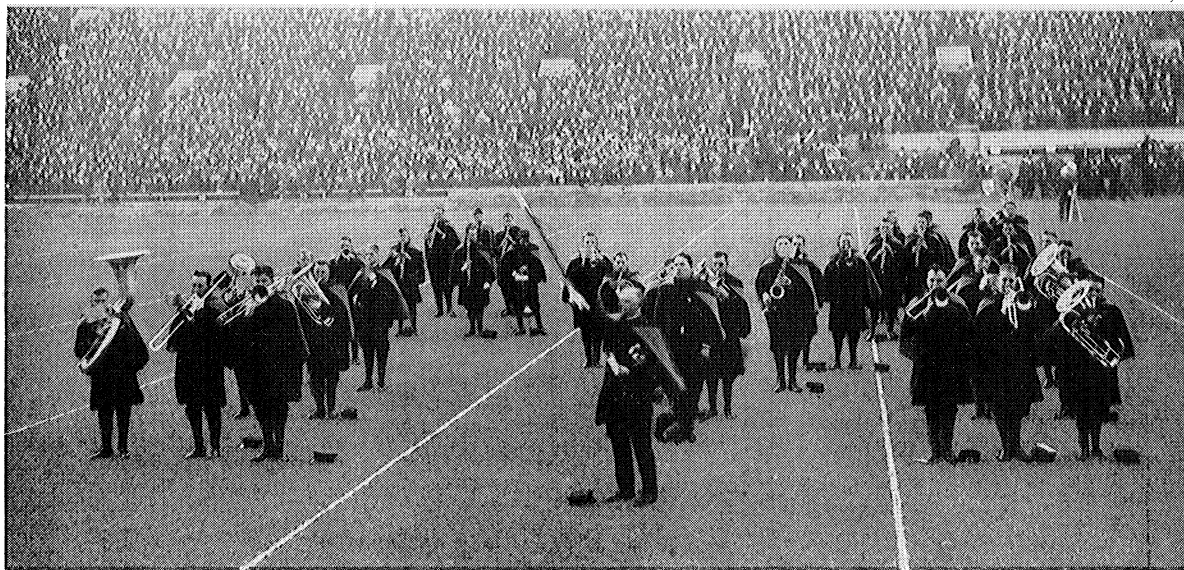
List en to my ser - e - rade, — An - swer with a whis - pered

sigh, — Ere the ra - diant moon - beams fade, — And the sun - beams

kiss the sky. — Oh, can't you hear my ser - e - rade, —

Strumm'd and humm'd so ten - der - ly, — I will sing the whole night long, so ten - der - ly, humm'd so ten - der - ly,

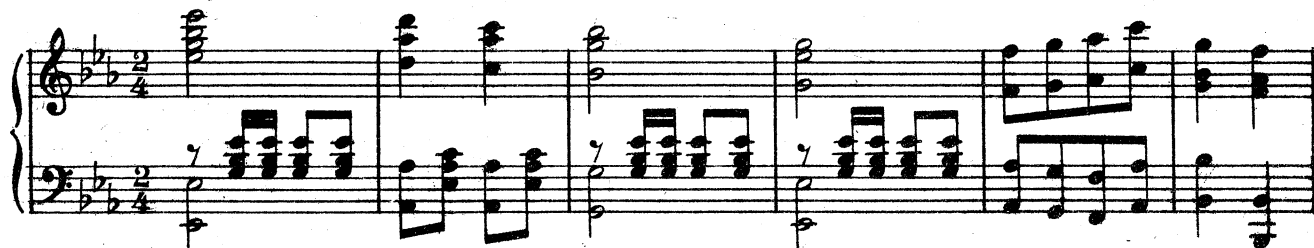
your bal - co - ny.
'Till you an - swer to my song, Un - der - neath your bal - co - ny. your bal - co - ny.



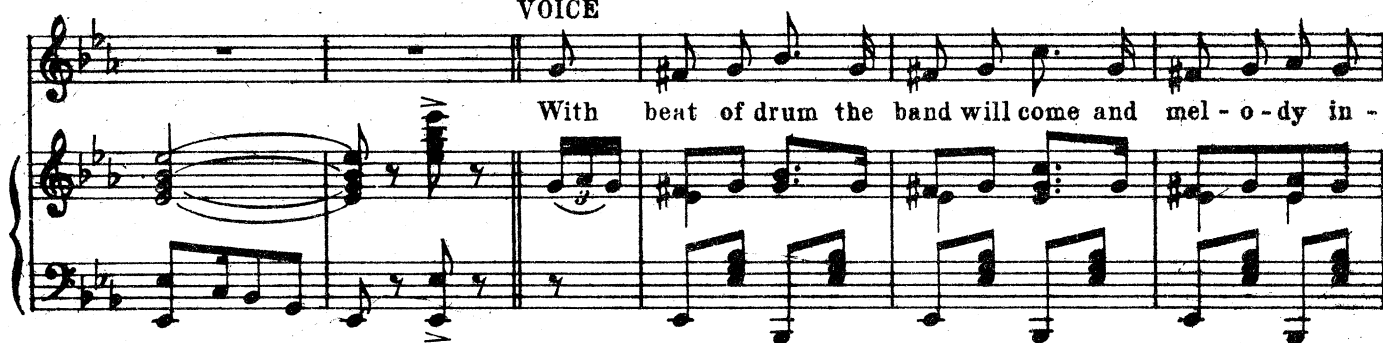
That Michigan Band

INTRO.
Marcia

C. D. KOUNTZ.
HARRY TURNER.
Composers of "Men of Yost" "Michigan Drinking Song" etc.



VOICE



pir - ing, And mu - sic rare will fill the air and the crowd will start to

sway, When the band, when the band, when the band be-gins to play.

CHORUS

What is it puts the spur in in - spir - a - tion? — It is the

band, — that Mich - i - gan band, — What is it fills us

with ex-hil-ar-a-tion, — It is the mu-sic of the

The first system of the musical score. The vocal line is in B-flat major (two flats) and 4/4 time. The lyrics are "with ex-hil-ar-a-tion, — It is the mu-sic of the". The piano accompaniment consists of a right hand with chords and a left hand with a steady eighth-note bass line.

band — With "Hail to the Vic-tors Val-iant"

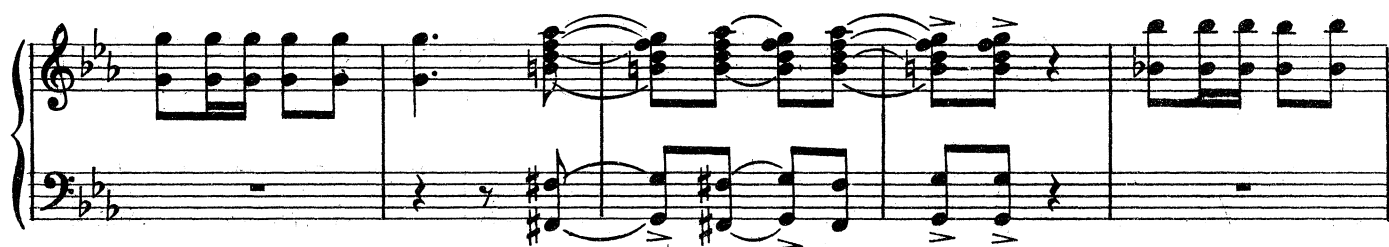
The second system of the musical score. The vocal line continues with the lyrics "band — With 'Hail to the Vic-tors Val-iant'". The piano accompaniment features a more active right hand with chords and a consistent eighth-note bass line.

"Sing to the col-ors that float in the light" And "Here's to the

The third system of the musical score. The vocal line continues with the lyrics "'Sing to the col-ors that float in the light' And 'Here's to the'". The piano accompaniment maintains the same rhythmic pattern as the previous systems.

Yost - men" Lis-ten to that grand old band. —

The fourth system of the musical score. The vocal line concludes with the lyrics "Yost - men" Lis-ten to that grand old band. —". The piano accompaniment ends with a final chord in the right hand and a sustained note in the left hand.

The fourth system introduces a vocal melody in the treble staff, set in 2/4 time. The lyrics "What is it puts the spur in in - spir - a - tion? — It is the" are written below the notes. The piano accompaniment continues in the bass staff, supporting the vocal line.

What is it puts the spur in in - spir - a - tion? — It is the

The fifth system continues the vocal melody and piano accompaniment. The lyrics "band, — that Mich - i - gan band — What is it fills us" are written below the vocal staff. The piano accompaniment features sustained chords and moving lines in both staves.

band, — that Mich - i - gan band — What is it fills us

with ex - hil - ar - a - tion, — It is the mu - sic of the

band — With "Hail to the Vic - tors Val - iant"

"Sing to the col - ors that float in the light" And "Here's to the

Yost men" Lis - ten to that grand old band, —



When we were in College

"MICHIGENDA"

ROY D. WELCH

Moderato

f

There is on - ly one place in the world, Where from
The blood of our youth runs warm, The

mf

sor - row and care one is free, Where life flows a - long like a
world is for us fresh and gay, We make our own way and we

jol - ly good song And from all irk - some wor - ries are
have our own say, To no drear - y rules we con -

free form There is no one to ques - tion why No
We learn much that wise men know To a

gov - ern - ors keen watch - ful eye And of woes the "day af - ter" we've
thou - sand of lec - tures we go But the least of the know - ledge we

dim.

none but in - stead We can spend all our morn - ings in bed.
take from this land Is that, that which we get sec - ond hand.

cresc.

CHORUS

p-f

It's when we are in col-lege There's a month-ly check that

p-f

pays It's there we get the know-ledge Of the bad world and its

ways. They tell us when were through it We'll find some things are

green That in spite of all our learn-ing We'll

still have much to fear But we think we know a

The first system of the musical score. The vocal line is in G major (one sharp) and 4/4 time. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The lyrics are: "still have much to fear But we think we know a".

thing or two And we think we know it through and

The second system of the musical score. The vocal line continues with the lyrics: "thing or two And we think we know it through and". The piano accompaniment maintains the same rhythmic pattern.

through That we'll teach the grim old world the ways That we

The third system of the musical score. The vocal line continues with the lyrics: "through That we'll teach the grim old world the ways That we". The piano accompaniment includes a dynamic marking of *f* (forte) in the right hand.

learned in our col - lege days. It's days.

The fourth system of the musical score, concluding with a double bar line. The vocal line includes first and second endings, marked with "1" and "2". The lyrics are: "learned in our col - lege days. It's days." The piano accompaniment ends with a dynamic marking of *fz* (fortissimo) and a final chord.

Just A Little Bit Too Far.

"CRIMSON CHEST"

J. FRED LAWTON

EARL V. MOORE

All^o Mod^{to}



1. I used to woo a
2. As I fussed Pearl at
3. I went out to a



maid - en,	And	she	was	aw - fully	fat.	She
mid - night	In	her	fourth	sto - ry	flat,	She
par - ty	In	shoes	that	were	too	We
					tight.	



rit. - *a tempo*

must have weighed three hun - dred pounds, But I loved her more for
cried: "Here's Pa, the win - dow dear, Jump out, see here's your
waltzed a - round and drank some punch, And then we said "Good

rit. - *a tempo*

that. She whis - pered, If you love me, Sit
hat." As I hung by my fin - gers, I
night." But just as I was leav - ing I

down here by my side, And put your arms a -
saw her Pa - pa's frown. He hit me once, he
heard the host - ess say, "Wont you please take Miss

molto rit.

round me, dear," I tried, and tried, and tried. ^(spoken) (But!)
hit me twice. Then I looked slow - ly down.
Lem - on home, It's just two miles a - - way?"

molto rit.

REFRAIN

It was too far, Just a lit - tle bit too
It was too far, Just a lit - tle bit too
It was too far, Just a lit - tle bit too

a tempo

far. I tried my hands and then my feet. Not a
far. Her fa - ther slammed me with a mop. So
far. It must have been five miles or more. And

bit of use they would not meet. It was too far, Just a
 I made up my mind to drop. It was too far, Just a
 my poor feet were aw - fully sore. It was too far, Just a

rit.
 lit - tle bit too far. My pu - ny reach lost
 lit - tle bit too far. Im not yet well be -
 lit - tle bit too far. Old maids are fine but

a tempo
 me a peach. 'Twas just a lit - tle bit too far.
 cause I fell Just a lit - tle bit too far.
 not for mine. 'Twas just a lit - tle bit too far.

a tempo *sfz*

Extra Verses



LAST WINTER I decided
To attend the Junior Hop,
I took my full-dress trousers
To the nearest tailor shop.
I said, "I want them shorter,
One-inch will be all right"—
You should have seen those trousers
When I called 'round that night.

CHORUS—He cut too far,
Just a little bit too far
I thought my legs would surely freeze,
He'd cut them half way to the knees,
He'd cut too far,
Just a little bit too far—
I did not dance in those short pants
Just a little bit too far.

Now, Mr. St. John told me,
When singing to the crowd,
That I should not speak so low
But holler out quite loud—
I'll try it on that nice girl
About fourteen rows away,
I say, my pretty little girl,
Can you hear what I say?

CHORUS—It is too far,
Just a little bit too far—
I'll speak a little louder, dear,
Now, is that better? Can you hear?
It is too far,
Just a little bit too far—
It is no use,
So I'll vamoose,
Just a little bit too far.

When All The World's Asleep

"CRIMSON CHEST"

J. FRED LAWTON

ROBERT T. MORELAND

Tempo di Valse

The piano introduction is in 3/4 time, marked 'Tempo di Valse'. It begins with a piano (*p*) dynamic. The right hand features a series of chords and single notes, while the left hand plays a steady eighth-note accompaniment. The piece concludes with a *dim.* (diminuendo) marking.

The first vocal entry is on a single staff. The lyrics are: "While the old moon is / When I'm lone-some and". The piano accompaniment is shown below, starting with a *rit.* (ritardando) marking, followed by a return to *al tempo*. The piano part consists of chords in the right hand and a simple bass line in the left hand.

The second vocal entry is on a single staff. The lyrics are: "sleep - ing dear, While dark sha - dows are creep - ing dear / wea - ry, dear, When life's path - way seems drear - y, dear,". The piano accompaniment continues below, maintaining the same harmonic structure as the first system.

While stars bright - ly are twink - ling, My tho'ts
I roam thru' moon - lit wood - lands, Where night

rit. - - a tempo

wan - der to you, just you. When night, quick - ly and si - lent - ly,
winds sing the trees to sleep. There I lie 'neath the sil - ver moon,

rit. - - a tempo

creeps ov - er val - ley and hill, I hear your voice in my
wait - ing and wait - ing un - til you come to me in the

dream - ing, my dear, When all the world is still. _____
land of my dreams, When all the world is still. _____

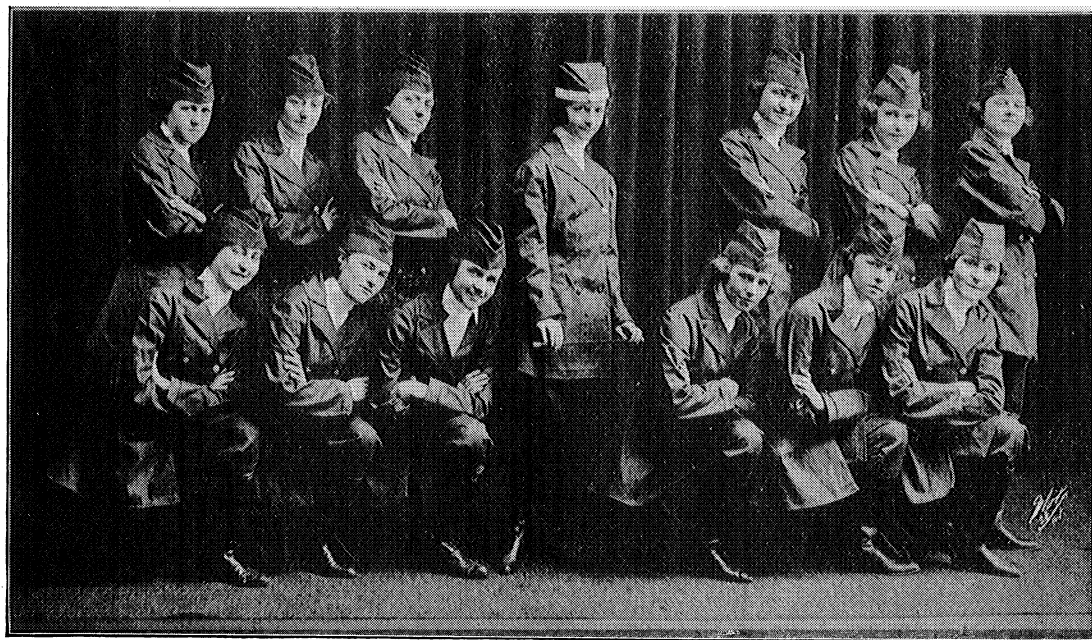
CHORUS

When — all the world is si - - lent in sleep, —

When — the night winds are slum - ber-ing deep, —

While stars are gleam - ing, While darkning shadows are creep - ing,

Come to me dear in my deam - ing When all the world's a - sleep. —



Teach Me How To Say Good Bye

Words by
A. L. WEEKS

Music by
E. V. MOORE

Andante Espressivo

Violin Solo

Sheet music for the song "Teach Me How To Say Good Bye". The music is written for piano and voice. The key signature is three sharps (F#, C#, G#) and the time signature is 6/4. The tempo is marked *Andante Espressivo*. The music features a violin solo and a vocal solo for Ruth. The lyrics are: "You must go, — your coun - try — is call - ing, How can". The music includes various musical notations such as triplets, quintuplets, and a *rit.* (ritardando) marking.

I ——— let you go. ———

The first system of the musical score is in A major (three sharps). The vocal line begins with a half note 'I', followed by a quarter rest, then a half note 'let', a quarter rest, a half note 'you', a quarter rest, and a half note 'go.' with a long horizontal line indicating a sustained note. The piano accompaniment consists of a treble and bass staff. The treble staff has a melodic line with eighth and sixteenth notes, while the bass staff provides a steady eighth-note accompaniment.

Oh when, dear, will you come, ———

broaden

The second system continues the vocal line with 'Oh when, dear, will you come,' followed by a long horizontal line. The piano accompaniment features a treble staff with chords and a bass staff with a melodic line. The word 'broaden' is written below the piano part, indicating a dynamic or expressive change.

come ——— back ——— to

The third system shows the vocal line with 'come' followed by a long horizontal line, then 'back' followed by another long horizontal line, and finally 'to'. The piano accompaniment continues with a treble staff of chords and a bass staff of eighth notes.

me?

espress. pp *Cadenza ad lib.*

The fourth system begins with the vocal line saying 'me?'. The piano accompaniment features a treble staff with a melodic line and a bass staff with chords. The markings 'espress. pp' (expressive, pianissimo) and 'Cadenza ad lib.' (cadenza ad libitum) are present, indicating a section for improvisation.

Faster

I saw your

Years have passed since I saw your

rapidemente *f* *faster*

love, You gave it all to me, Nev - er be

love, I gave it all to you, Nev - -

allargando

fore have we part - ed in sor - row, Now we

er have we part - ed in ser - row, Now we

allargando *ff*

say good - - -

say good - - -

ff *dim.*

This system contains the first two measures of the piece. The vocal parts (soprano and bass) have long notes with lyrics 'say' and 'good'. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The first measure is marked *ff* (fortissimo) and the second measure is marked *dim.* (diminuendo). The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.

bye.

bye.

mp *p*

This system contains the third and fourth measures. The vocal parts have long notes with the lyric 'bye.'. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. The third measure is marked *mp* (mezzo-piano) and the fourth measure is marked *p* (piano). The key signature and time signature remain the same.

I've learned to say I love you, Now teach me

pp-f

This system contains the fifth and sixth measures. The vocal parts have a melody with the lyrics 'I've learned to say I love you, Now teach me'. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The fifth measure is marked *pp-f* (pianissimo-fortissimo). The key signature and time signature remain the same.

I thought you knew e -

how to say good - 'bye.

nough, dear, I taught you ev - 'ry rea - son

why, I love you, You've conned your les - son

I love you, I've conned my les - son

well, dear, But we must say fare -

well, dear, But we must say fare -

The first system of the musical score is in A major (three sharps). It consists of a vocal melody and a piano accompaniment. The vocal part has two staves, both with the lyrics "well, dear, But we must say fare -". The piano part is written for a grand piano with treble and bass staves. The melody features a half note "well," followed by a quarter note "dear," and then a series of eighth and sixteenth notes for "But we must say fare -".

well, dear. I've learned to say I

well, dear. I've learned to say I

The second system continues the musical score. The vocal part has two staves with the lyrics "well, dear. I've learned to say I". The piano accompaniment continues with chords and moving lines in both hands. The melody for the vocal part has a half note "well, dear." followed by eighth notes for "I've learned to say I".

love you, Now teach me how to say good - bye.

love you, Now teach me how to say good - bye.

The third system concludes the piece. The vocal part has two staves with the lyrics "love you, Now teach me how to say good - bye." The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the bass line. The system ends with a repeat sign and the markings "rit. repeat f".

In College Days

The Old Friars' Song

Words by
HAROLD M. BOWMAN '00

Arr. by
ROBERT R. DIETERLE, 18 Lit.

Moderato

Where no one asks the who or why, Where no one doth the

sin - ner ply With his em - bar - rass - ments of guile, Where's

ne'er a frown but brings a smile, And cares are crimes - 'tis

sin to sigh, 'Tis wrong to let a jest go by, And

hope is truth and life is nigh, The bournes of the En -

p *animato*

chant - ed Isle, In Col - lege Days.____ Then

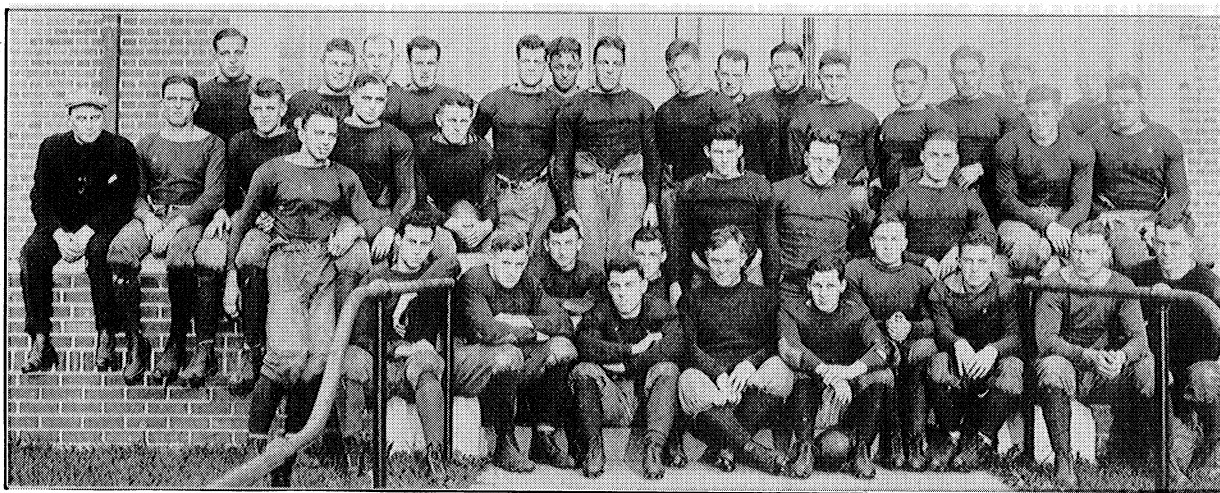
raise the ro - sy gob let high, The sing - er's chal - ice

and be - lie The tongues that trou - ble and de - file, For

broadly

we have yet a lit - tle while To lin - ger, You and

Youth and I In Col - lege Days.____
At Mich - i - gan.____



Men Of The Maize And Blue

W. A. P. JOHN

"TRES ROUGE"

A. J. GORNETZKY

Tempo di Marcia

When Mi - chi - gan goes out to fight Her loy - al

sons are not a - fraid; We know our

sfz

pf marcato

Var - si - ty is right, — might-y strength can not be

The first system of the musical score for 'The Star-Spangled Banner'. It features a vocal line in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The lyrics 'Var - si - ty is right, — might-y strength can not be' are written below the vocal line. The piano accompaniment consists of two staves, treble and bass, with various chords and melodic lines. The music is in a grand staff format.

stayed, — We praise you gal - lant Var - si - ty, —

The second system of the musical score. The vocal line continues with the lyrics 'stayed, — We praise you gal - lant Var - si - ty, —'. The piano accompaniment continues with chords and melodic lines. The music is in a grand staff format.

— We glo - ry in your far - spread fame, We

The third system of the musical score. The vocal line continues with the lyrics '— We glo - ry in your far - spread fame, We'. The piano accompaniment continues with chords and melodic lines. The music is in a grand staff format.

cheer you sons of Mich - i - gan, And ev - er — praise your

The fourth system of the musical score. The vocal line continues with the lyrics 'cheer you sons of Mich - i - gan, And ev - er — praise your'. The piano accompaniment continues with chords and melodic lines. The music is in a grand staff format.

name. _____ Oh, Var - si - ty _____ To vic - to - ry!

We call on you to win this game! _____

CHORUS

Men of the Maize and Blue, _____ We place our

trust in you; _____ Brav - est of all and

best, _____ Lift up your gleam - ing crest; _____

This system contains the first two staves of music. The vocal line is in G major (one sharp) and 2/4 time. It begins with a half note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4. The piano accompaniment consists of a right hand with a half note G4 and a half note A4, and a left hand with a half note G3 and a half note A3. The piano part features a steady eighth-note accompaniment in the left hand and a more complex right hand with chords and moving lines.

Con - quer for Mi - chi - gan, _____ Fight for your

This system contains the next two staves of music. The vocal line continues with a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4. The piano accompaniment continues with the same eighth-note accompaniment in the left hand and a more complex right hand with chords and moving lines.

col - ors true, _____ Go at them man to man For

This system contains the next two staves of music. The vocal line continues with a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4. The piano accompaniment continues with the same eighth-note accompaniment in the left hand and a more complex right hand with chords and moving lines.

good old Mi - chi - gan, Men of the Maize and Blue! _____

This system contains the final two staves of music. The vocal line continues with a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4. The piano accompaniment continues with the same eighth-note accompaniment in the left hand and a more complex right hand with chords and moving lines. The system ends with a double bar line.

ff marcato

ff

CHORUS

Men of the Maize and Blue, We place our

ff

trust in you; Brav - est of all and

best, Lift up your gleam - ing crest;

Con - quer for Mi - chi - gan, Fight for your

col - ors true, Go at them man to man For

good old Mi - chi - gan, Men of the Maize and Blue!

I'm Awfully Glad To Be Popular

MICHIGENDA

LUCIAN PRATT

ROY DICKINSON WELCH



Last fall I came out to col - lege, And I
 I made a hit with the fel - lows Be - fore
 I took a fair one ca - noe - ing, The

made an aw - ful hit, And ev - er since by
 I had been here long, One night they took me right
 day was fine and bright, As I had not learned to

George you know I sure - ly have been it
 out of bed, And made me sing them a - song.
 pad - dle then, I could - n't al - ways go right.

The fel - lows all — just think I'm fine, They sure - ly do I
 They took me all out a - round the town, I bought them all they
 I some-times cracked off a lit - tle joke, When - e'er I hit a

swear, The girls all say I'm love - ly, And
 had, I made love to fine young la - dies, Not
 snag, I tilt - ed the boat a lit - tle When

think that I'm such a tear. I like to get out my
 one of them turned me down. Then I made sev - er - al
 inter - est be - gan to lag. Some dread - ful ac - ci - dent

tour - ing car And rush a - round_ a bunch, And then they
 short speech - es, Told them a - bout_ my dad, And then they
 hap - pened, Both of us quick - ly went down, And when the

all seem so nice to me, I take them all out to lunch. —
 all laughed and clapped so much, I'm sure that I made them all glad. —
 fel-lows had pulled us out, They seemed pleased that I did - n't drown. —

CHORUS

I'm aw-fully pleased to be pop - u - lar, Ev-'ry-one likes my way,

They're glad to know me I swear they are, Stick 'round and jol ly all day. They let me

take them where-e'er I go, And don't in - sist that they pay, I wish some-one would

tell me, wish some one would say, Why I'm so pop - u - lar.

rit.



Love's Gifts

"MICHIGENDA"

ROY DICKINSON WELCH

WALKER M. LANG

Jack - Lov - ers oft' do sing, Of the time of Spring,
Gladys - All that lov - ers bring, All the songs they sing,

l.h.

And of gifts they would be - stow, Pains they would en - dure,
 All the deeds they wish to do, All they would ex - press,

l.h.

Prov - ing their love sure, And on ma - ny danger - ous jour - neys they would
At their ver - y best, Is to prove the lov - er has a heart that's

go, But there can't be found All the world a - round
true, So if I should bring, Not an - oth - er thing,

An - y gift that's wor - thy you Sure - ly you must see
Would you real - ly ask for more, If I prom - ised you,

That there can - not be An - y gift so great as love that's true.
That my heart is true, And that you're the one that I a - dore?

REFRAIN

Flow - ers fresh will droop and fade And their o - dors die

r. h.

Gifts will lose their mean - ing Words our thoughts be - lie

l. h.

So I bring you none of these For on land and sea

There is naught can half ex - press All my love for thee.

Bluebook Blues

Words by
A. L. WEEKS

Music by
A. J. GORNETZKY

Molto Blueissimo Jazbo

The musical score is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The piano introduction begins with a *pf* (pianissimo) dynamic. The vocal melody is written in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are as follows:

Take me to that cem - e - ter - y,
Call a - round that un - der - tak - er,

Ver - y sad - ly car - ry me to Cha - ron's fer - ry.
Make a hole that's room - y, for I feel so gloom - y,

How I hate to tar - ry with these blues,
Make the world more room - y, plant me deep,

I can - not loose! Now I've got some - thing and I've got it.
Let me sleep! For I don't have no - bod - y I can

had, I'm feel - ing aw - ful, aw - ful sad, When I was young then
love, And not no - bod - y will love me. And e - ven skies are

I was al - ways glad, But then I nev - er, - nev er had:
cold and blue a - bove, In - to my grave will you shove me?

CHORUS

Oh, oh, oh, those blue-book blues,

Cello

8

Detailed description: This block contains the first line of the chorus. It features a vocal melody on a treble clef staff and piano accompaniment on grand staves. The key signature has three flats (B-flat, E-flat, A-flat). The lyrics are 'Oh, oh, oh, those blue-book blues,'. The piano part includes a cello line in the right hand and a bass line in the left hand. A 'Cello' label is placed above the right-hand piano staff. A fermata is placed over the final note of the vocal line. The number '8' is written below the bass staff.

When I see you I get as blue as you. I wish I knew,

Detailed description: This block contains the second line of the chorus. It continues the vocal melody and piano accompaniment. The lyrics are 'When I see you I get as blue as you. I wish I knew,'. The piano part features a more active bass line with eighth notes.

And I'll bet you do too, Some-thing that you could do

Detailed description: This block contains the third line of the chorus. The vocal melody continues with the lyrics 'And I'll bet you do too, Some-thing that you could do'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

To drive a - way for - ev - er - more those dog-gone blues.

sfz

8

Detailed description: This block contains the fourth and final line of the chorus. The vocal melody concludes with the lyrics 'To drive a - way for - ev - er - more those dog-gone blues.' The piano part ends with a final chord in the right hand and a sustained note in the left hand. A fortissimo (sfz) dynamic marking is present above the final piano staff. The number '8' is written below the bass staff.

Nev-er miss'd a test or got be-low a "B" Fin-ished the sem-est-er with a

Blue-book lab-eled "E"! Oh, the thoughts I think are like my

ink They're blue and will not flow, The world to me is

in-di-go Oh, oh, oh, those Blue-book blues.

Blue Book Blues

(For Male Quartette)

165

A. J. GORNETZKY

1st Tenor Oh, Oh, Oh those blue-book blues! _____

2d Tenor Oh, Oh, Oh those blue-book blues!

1st Bass Oh, Oh, Oh those blue-book blues! _____

2d Bass Oh, Oh, Oh those blue-book, Oh those blue-book

When I'm blue as you, _____ I wish I

When I see you I get as blue as you, _____ I wish I

W I'm blue as you, I wish I knew; I

blues! I'm blue as you, I wish I knew; I

knew, And I'll bet you do too,—

knew, And I'll bet you do too,—

blue, I wish I knew, And I'll bet you do too,—

blue, I wish I knew, And I'll bet you, And I'll bet you do too,— I'll bet you

Some thing that you could do, — To drive, to drive a -

Some - thing that you could do, — to drive a

Some - thing that you could do, — to drive a -

do, Some - thing that you could do, — To drive — a -

way for - ev - er - more Those dog - gone blues!

way for - ev - er - more Those dog - gone blues!

way for - ev - er - more Those dog - gone blues!

way for - ev - er - more Those dog - gone blues!

hm hm hm

hm hm hm

Nev - er miss'd a test or got be - low a "B" Fin-ished the sem-es - ter with a

hm hm hm

hm Dog - gone! The thoughts I, I think,

hm Oh, the thoughts I think are like my

blue-book lab-eled "E". Oh, the thoughts I, I think,

hm Dog - gone! The thoughts I think, like

like ink, They're blue and will not flow, The world to me is

ink, They're blue and will not flow, The world to me is

like ink, They're blue and will not flow, The world to me is

ink, Dog - gone those blues! The world to me is

in - di - go! Oh, Oh, those blue-book blues!

in - di - go! Oh, Oh, those blue-book blues!

in - di - go! Oh, Oh, those blue-book blues!

in - di - go! Oh, Oh, those blue-book blues!

Romance a la Mode

Lyrics by
DONAL H. HAINES

Music by
A. J. GORNETZKY, '19 L.

Moderato

The musical score is written in 3/4 time with a key signature of one sharp (F#). The tempo is marked 'Moderato'. The piano accompaniment begins with a melody in the right hand and a supporting bass line in the left hand. The vocal melody enters in the second system. The lyrics are as follows:

No more, _____ the lov - er plays his part _____ in
 No more, _____ the love-lorn maid - en leans _____ from
 ar - - mor or in silk - en hose, _____ He
 win - - dow high of lof - ty tow'r, _____ Nor

seeks to win his la - dy's heart by strik - ing quite
spends her time de - vis - ing means to test by trial

accel.

an - oth - er pose. Now Brad - street is his coat of
her lov - er's pow'r. She pins no rib - bon to his

a tempo

arms, a check - book, not a sword he wields And
lance to give him cour-age in the fray But

seeks no more war's grim a - larms but fight on Wall Street's bat - tle.
tells him he must take his chance and win her in the mod - ern.

8

fields. *(Mary)* Now, list - en dear ie, Now list - en dear ie.
 way. *(Peter)* Now, list - en dear ie, Now list - en dear ie.
(Both) Now, list - en dear ie, Now list - en dear ie.

REFRAIN

Sigh not ——— that all ro - mance is gone, ———

(Peter) gone
(Mary) gone

gone ——— And ours ——— a dry and heart - less

age ————— For hearts are just as

The first system of the musical score is in G major (one sharp). The vocal line begins with a half note 'age' followed by a long melisma line. The piano accompaniment consists of a right hand with eighth and sixteenth notes and a left hand with block chords and moving bass lines.

true to — day ————— As when the

The second system continues the vocal melody with the words 'true to' followed by a melisma line, then 'day' and another melisma line, and finally 'As when the'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

mailed knight held the stage. ————— And bear in mind that

The third system features the words 'mailed knight held the stage.' followed by a melisma line, then 'And bear in mind that'. The piano accompaniment continues with a steady harmonic accompaniment.

though vows ————— are plight - ed on the run —————

The fourth system concludes the phrase with 'though vows' followed by a melisma line, then 'are plight - ed on the run' followed by another melisma line. The piano accompaniment ends with sustained chords in the right hand and moving lines in the left hand.

(Peter)
(Mary) run

run And men and maids in haste are

The first system of the musical score. The vocal line begins with a melodic phrase for 'run', followed by a long note for 'And', and then a series of eighth notes for 'men and maids in haste are'. The piano accompaniment consists of a treble and bass staff. The treble staff has a melodic line with some grace notes, and the bass staff has a simple harmonic accompaniment of chords and single notes.

wed, Just re - mem - ber that love

The second system of the musical score. The vocal line continues with a long note for 'wed,' followed by a series of eighth notes for 'Just re - mem - ber that love'. The piano accompaniment continues with a similar harmonic structure, featuring chords and single notes in both staves.

thrives tho' times have changed, And ro - mance is up-to-date, not

The third system of the musical score. The vocal line continues with a series of eighth notes for 'thrives tho' times have changed, And ro - mance is up-to-date, not'. The piano accompaniment continues with a similar harmonic structure, featuring chords and single notes in both staves.

dead! dead!

The fourth system of the musical score. The vocal line features two measures of 'dead!' with a repeat sign. The piano accompaniment includes triplets in both the treble and bass staves. The system ends with a double bar line.

The Friars' Song

"CONTRARIE MARY"

Lyrics by
ROBERT G. BECK

Music by
WILLIS A. DIEKEMA

Andante Moderato

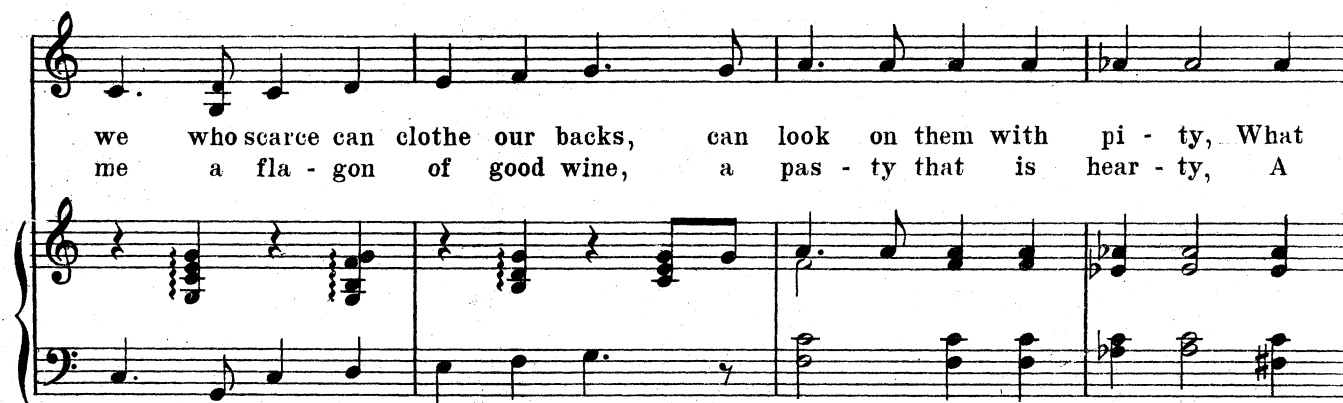
ff *f*

Moderato Allegro

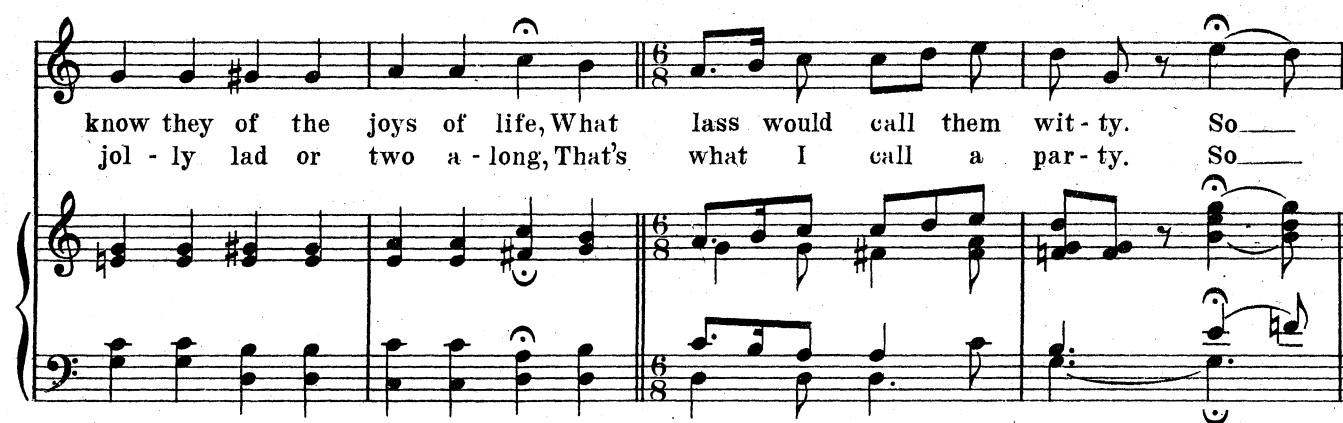
Let sor - did folks their sor - did ways of du - ties go at - ten - ding, Let
What know these cit - y breath - ing swine of na - ture's won - drous beau - ties Their

(Choral)

mon - ey grub - bers trades - men mean their nar - row life go spend - ing, While
eyes aren't raised a - bove the line of drudg - ing dai - ly du - ties, Give

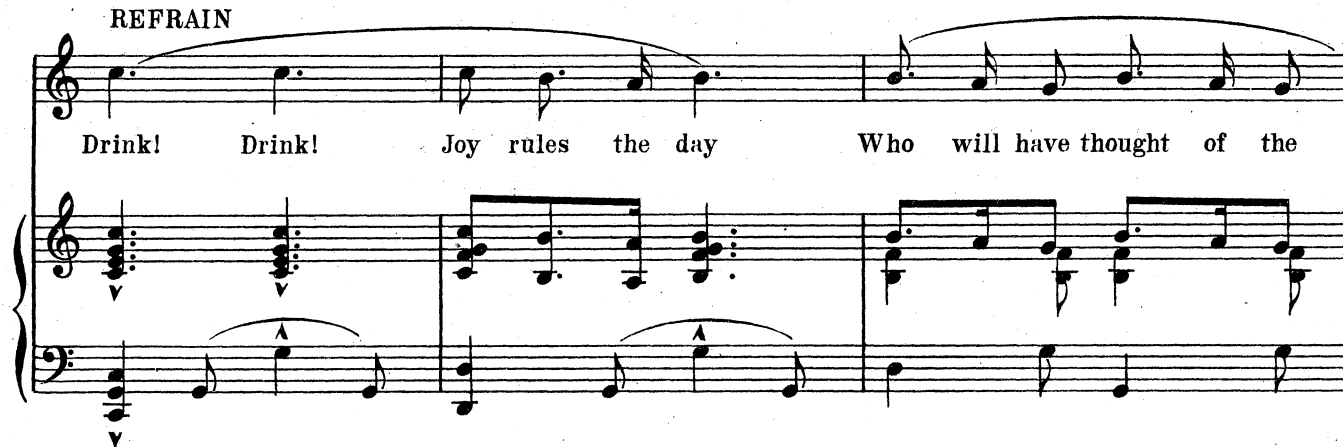


we who scarce can clothe our backs, can look on them with pi - ty, What
me a fla - gon of good wine, a pas - ty that is hear - ty, A

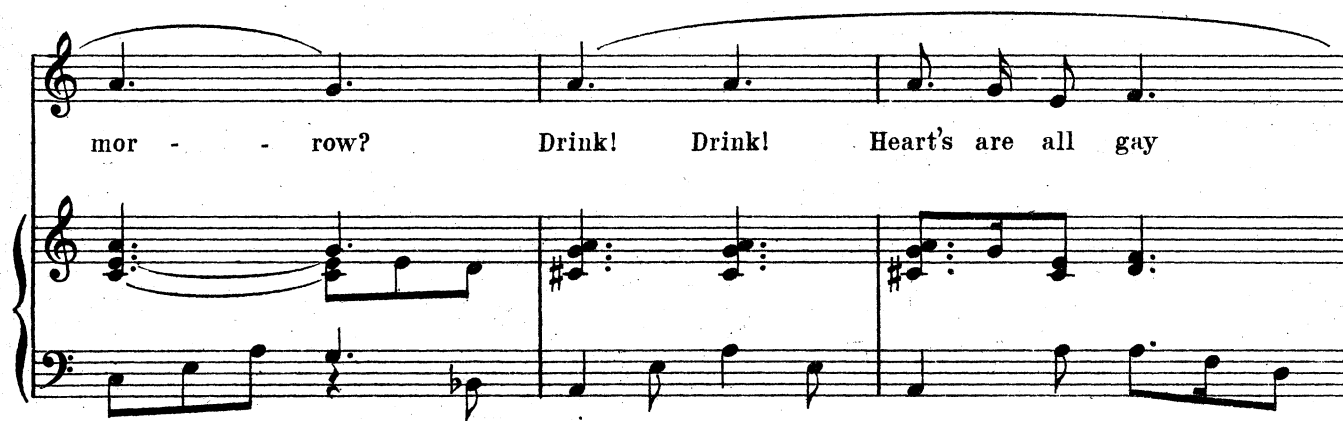


know they of the joys of life, What lass would call them wit - ty. So —
jol - ly lad or two a - long, That's what I call a par - ty. So —

REFRAIN



Drink! Drink! Joy rules the day Who will have thought of the



mor - - row? Drink! Drink! Heart's are all gay

Who has the time now for sor - row Sing! Sing!

rit. *a tempo*

Ev - ery one join, all raise your voice - es in line Our

own bro - ther - hood, so care - free and good, Oh! Here's to your health lads and

minel Oh! Here's to your health, lads, and minel

MALE QUARTET (CHORUS)

TENORS

BAR. BASS

Drink! Drink! Joy rules the day, who will have thought of the

'mor - row? — thought of the 'mor - row? Drink! Drink! Hearts are all gay Who has the time now for

sor - row? Sing! Sing! ev - ery one join, All raise your voi - ces in line, — Our

SOLO

own bro - ther - hood, so care-free and good, Oh! here's to your health lads and

TUTTI

mine (and mine), Oh! here's to your health, lads, and mine. —

I'll Always Love You

Lyrics by
GROSSNER & MELTON

"MODEL DAUGHTER"

Music by
WILLIS A. DIEKEMA

Cue: - "Lots of girls left in the world"

INTRO.

MARCEL

"But none like Brow - nie,"

mf *p*

The hour of part - ing has come you say, My way is
Love knows not the mean - ing of "hour" or "year," All of

mf

no lon ger thine, Your love for me ceas - es and you go a -
time is a day, Love heeds not the mean - ing of "far" and

way, But first I must tell you of mine.
"near" Love lives in all space and for aye.

f *rit.*

REFRAIN

p-f

I'll al - ways love you For ev - er and

The first line of the refrain is written in 3/4 time with a key signature of three flats. The melody is in the treble clef, starting with a half note G4, followed by a quarter note A4, a quarter note Bb4, a half note C5, a quarter note Bb4, a quarter note A4, and a half note G4. The piano accompaniment is in the bass clef, starting with a half note G3, followed by a quarter note A3, a quarter note Bb3, a half note C4, a quarter note Bb3, a quarter note A3, and a half note G3. The piano part features a series of chords in the right hand and a single line in the left hand.

aye, I'll ne'er for - get you,

The second line of the refrain continues the melody. The melody is in the treble clef, starting with a half note G4, followed by a quarter note A4, a quarter note Bb4, a half note C5, a quarter note Bb4, a quarter note A4, and a half note G4. The piano accompaniment is in the bass clef, starting with a half note G3, followed by a quarter note A3, a quarter note Bb3, a half note C4, a quarter note Bb3, a quarter note A3, and a half note G3. The piano part features a series of chords in the right hand and a single line in the left hand.

No not for a day. You will be

The third line of the refrain continues the melody. The melody is in the treble clef, starting with a half note G4, followed by a quarter note A4, a quarter note Bb4, a half note C5, a quarter note Bb4, a quarter note A4, and a half note G4. The piano accompaniment is in the bass clef, starting with a half note G3, followed by a quarter note A3, a quarter note Bb3, a half note C4, a quarter note Bb3, a quarter note A3, and a half note G3. The piano part features a series of chords in the right hand and a single line in the left hand.

mine, dear, Yes, for all time, dear,

The fourth line of the refrain continues the melody. The melody is in the treble clef, starting with a half note G4, followed by a quarter note A4, a quarter note Bb4, a half note C5, a quarter note Bb4, a quarter note A4, and a half note G4. The piano accompaniment is in the bass clef, starting with a half note G3, followed by a quarter note A3, a quarter note Bb3, a half note C4, a quarter note Bb3, a quarter note A3, and a half note G3. The piano part features a series of chords in the right hand and a single line in the left hand.

cresc. e accel.

For you are en - shrin - ed a - lone in my

cresc. e accel.

dim. *p*

heart, For you're en - shrin - ed a -

dim. *p*

lone in my heart, Yes, a - lone in my

p *rit.*

pp *ppp*

heart, in my heart.

pp *ppp accel.*



Hail Michigan

SYLVAN S. GROSNER

ROWLAND W. FIXEL

Marcia $\frac{2}{4}$ ff

See our he - roes sal - ly

Zing! Boom!

forth, Like the Vi - kings of the North, They are

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fear - less, they are bold, _____ Hail the vic - tors as of

old. _____ They are stran-gers to de - feat, _____ And their

Rah! Rah!
peers they'll nev - er meet, _____ Cheer our men _____ once a -

Rah! Rah!
gain, _____ Let us hail old Mich - i - gan. _____

CHORUS

f-mf

Hail! Hail! Hail! To the Yel - low and the Blue, We will

f-mf

This system contains the first two staves of the chorus. The vocal staff is in 2/4 time, starting with a repeat sign and a key signature of one sharp (F#). The lyrics are "Hail! Hail! Hail! To the Yel - low and the Blue, We will". The piano accompaniment is in 2/4 time, also starting with a repeat sign and a key signature of one sharp. The dynamic marking *f-mf* is present at the beginning of both staves.

cheer the grand old col - ors, For our hearts are staunch and true.

This system contains the second and third staves of the chorus. The vocal staff continues the melody with the lyrics "cheer the grand old col - ors, For our hearts are staunch and true." The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Hail! Hail! Hail! To— dear old Mich - i - gan,

This system contains the fourth and fifth staves of the chorus. The vocal staff has a long note on "To—" followed by "dear old Mich - i - gan,". The piano accompaniment continues with a steady rhythm.

We'll stand by her to a man.

This system contains the sixth and seventh staves of the chorus. The vocal staff ends with the lyrics "We'll stand by her to a man." followed by a long note. The piano accompaniment concludes the piece with a final chord and a fermata over the last measure.

Cheer! Cheer! Cheer! To our Al - ma Ma - ter dear,

The first system of the musical score. The vocal line is on a single staff with a treble clef. The piano accompaniment consists of two staves, treble and bass, with a grand staff bracket. The key signature has one sharp (F#). The tempo is marked with a common time signature (C). The lyrics are "Cheer! Cheer! Cheer! To our Al - ma Ma - ter dear,".

Raise our voi - ces let them ech - o far and near.

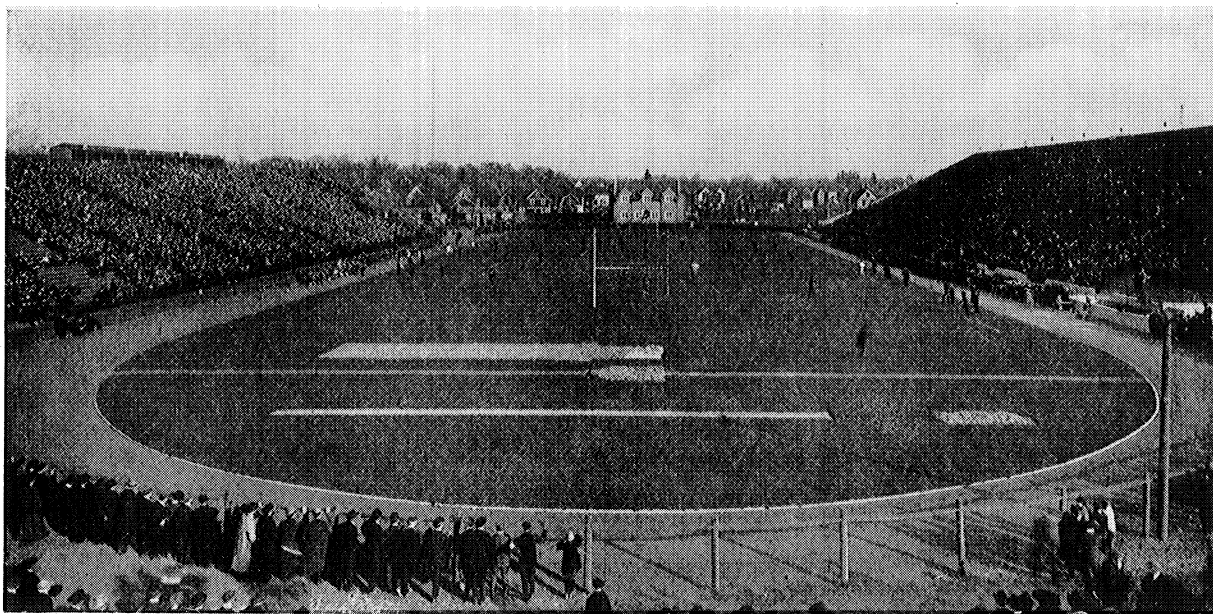
The second system of the musical score. The vocal line continues with the lyrics "Raise our voi - ces let them ech - o far and near.".

Loud and long we'll sing our song, To Mich - i - gan, so wise and strong,

The third system of the musical score. The vocal line continues with the lyrics "Loud and long we'll sing our song, To Mich - i - gan, so wise and strong,".

All hail to Mich - i - gan!

The fourth system of the musical score. The vocal line ends with the lyrics "All hail to Mich - i - gan!". The piano accompaniment features a grand staff with a treble and bass staff. The key signature has one sharp (F#). The tempo is marked with a common time signature (C). The system includes a first ending (1) and a second ending (2). The lyrics are "All hail to Mich - i - gan!".



The Michigan Field Song

1910 PRIZE SONG

LYMAN LLOYD BRYSON '10

ROY DICKINSON WELCH '09

Allegro Spirito

Brave men who bat - tle for the glo - ry land Win - ning
 Fear not the East nor the South - land Win the

praise for the Maize and the Blue You are
 game for the name that we love With our

play - ing your best for the Queen of the West; We are
he - roes of old will your names, be en - rolled, On our

sing - ing and cheer - ing for you.
ban - ner that's stream - ing a - bove.

CHORUS

Strong in the strength of our thous-ands They can nev - er fight in

vain, Swift to the goal they are plung-ing, And they

hon - or the prize they gain. Of man - ly fame un - dy - ing

Vic - tors in spir - it and dar - ing They will

fight as true men can: We'll yell, yell, yell, till the

last ech - oes tell Vic - t'ry for Mich - i - gan.

The Language Of Love

"MODEL DAUGHTER"

SYLVAN S. GROSSNER

WILLIS A. DIEKEMA

Piano introduction in B-flat major, 6/8 time. The music begins with a melody in the right hand and a bass line in the left hand. The dynamic is marked *mf* (mezzo-forte) and then *p* (piano).

BROWNIE **COLONEL**

There are times when all lan-guag-es fail us, There's a
 There's a lan-guage su-per-ior to Eng-lish, And I'll

The vocal melody is in B-flat major, 6/8 time. The piano accompaniment is in the same key and time, with a dynamic of *p* (piano).

BROWNIE

time when the knees seem so weak, And the
 wa-ger its bet-ter than French, It has

The vocal melody continues in B-flat major, 6/8 time. The piano accompaniment is in the same key and time, with a dynamic of *p* (piano).

COLONEL

hor - rors of dumb - ness as - sail us, And we
no long and com - plex de - clen - sions, And it's

BROWNIE

can't say the thoughts we would speak, Then there's on-ly one thing to
not learned up - on a school bench, Ah! I would teach it to

COLONEL

do, I am list - 'ning to you.
you, I'll ob - serve what you do.

p

Moderato
BOTH

There's a lan - guage sweet and ten - der, There's a lan - guage of the

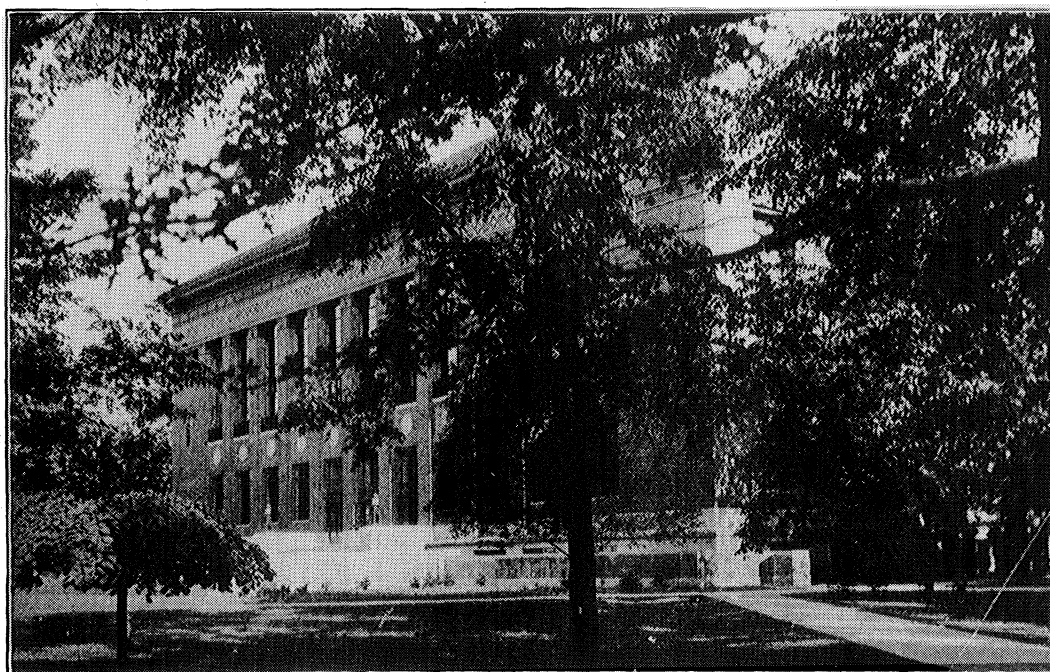
p-f

heart, Where a smile's a won-drous po-em, That may

cause — the tears to start. Oh a sigh means more than

vol-umes, And a look is far a-bove, An-y neat, sweet dec-la-

ra-tion, Is the lan-guage of love.



College Love

"AWAKENED RAMESES"

JOSEPH HUDNUT

ROWLAND W. FIXEL

Marcia

f

mf

mf

Oh
The

Col - lege af - fec - tions a kind of in - fec - tion, You
maid - en ath - let - ic will turn sym - pa - thet - ic, With

catch from the col - lege air, — At first a di - gres - sion and
Skin - ny whose mus - cles are dough, — The maid - en ro - man - tic will

then a pro - fes - sion, It catch - es a man un - a -
go near - ly fran - tic, O'er a prac - ti - cal beef - eat - ing

ware. — In pop - u - lar ru - mor a sub - ject for hu - mor, But
beau. — One not e - nough brain - y to go in when 'tis rain - y, Falls

grim as a mat - ter of fact. — This ver - sa - tile pas - sion will
mad - ly in love with the dean, — While one who'll de - vour e - ven

suit ev - 'ry fash - ion, And no one's im - mune from at - tack. —
old Schoep - en - haur, Will dote on a fresh of fif - teen. —

Symphony

mf

CHORUS

Col - lege love, Col - lege love, Cap - ti - va - ting

p-f

and e - la - ting Col - lege love. In - spi - ra - tion

of the high-er ed - u - ca - tion, Ev - 'ry oth - er known sen - sa - tion far a - bove.

Col - lege love, Col - lege love, There's no am - ple ex - pla -

na - tion, For ca - pri - cious, yet de - li - cious

col - lege love. love.

The Bum Army.

"CRIMSON CHEST"

J. FRED LAWTON.

EARL V. MOORE.

Fife
8

pp
on stage

Drum

ff
Enter Army
Orchestra

sfz

Marcia
mf

Ev - 'ry - bo - dy get out of the way for here we come; —
You can see us pa - rad-ing the streets, most ev' - ry night; —

p

See our troop of gal - lant sol - dier boys. —
Of the mid - night march we nev - er tire —

The musical score is written for piano, fife, drum, and voice. It begins with a piano introduction in 2/4 time, marked *pp* and 'on stage'. The fife part is indicated by a dashed line above the piano staff. The drum part is shown with a single note. The main section, 'Enter Army', is in 2/4 time, marked *ff*. The piano part features a triplet in the bass. The vocal part, 'Marcia', is in 6/8 time, marked *mf*. The lyrics are: 'Ev - 'ry - bo - dy get out of the way for here we come; — You can see us pa - rad-ing the streets, most ev' - ry night; — See our troop of gal - lant sol - dier boys. — Of the mid - night march we nev - er tire —'. The piano accompaniment for the vocal part is marked *p*.

All we've got are our un - i - forms and a big bass drum, — But
Al - ways read - y if an - y one wants a real, live fight —

these are all we need to make a noise. —
Bra - ver - y, we cer - tain - ly ad - mire. —

sfz *ff*

We're the gal - lant stur - dy sol - diers of Cap - tain Bum: —
When we fight we ne - ver wa - ver to left nor right. —

Can't you see our mil - i - tar - y poise? —
We're as cool as ice when un - der fire. —

We're from the land of Un - cle Sam, Eu - rope I - rup and Sy - rup and Jam, And
We just give 'em the Ar - my yell, and back right in - to the shot and shell, And

p *f* *p* *f*

not a one of us gives a care, We are al - ways on a tear. For (Spoken)
when we're beat - en we run like sin, We ver - y sel - dom win. For (Spoken)

p *cresc.* *fz* *ff*

REFRAIN

sfz *mp*
We are the Bum Ar - my Fight - ing for a

sfz *p*

more full can - teen We are the

every *might*
 ve - ry Best — Always have a hal - low - est name
 Sol - diers of the Ace, King, Queen, jack,

¹¹ ten, ¹² nine! We *praise* fight — *thus to bring* with all our *ways* might —

Simple, cheeks & wavy curls
 All the booze we e - ver see. (Spoken) Hip! Hip!

Drum

Whistle *ff*
 Hip! Hip! Hip! Hoo - ray for the Bum Ar - my. *ff* *sfz*

Just Look Wise

MICHIGENDA

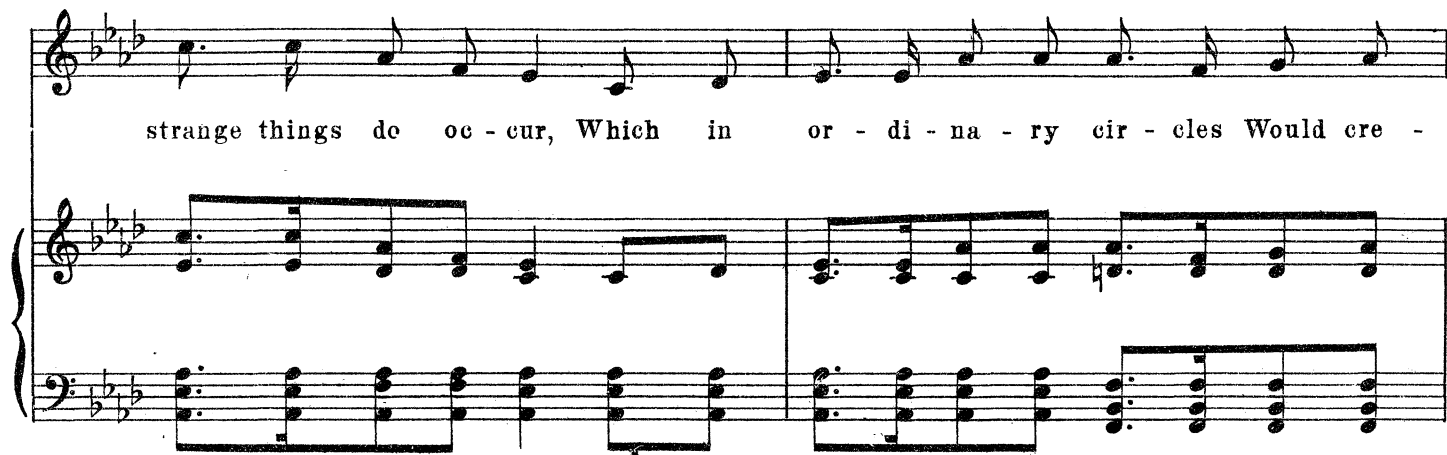
ROY DICKINSON WELCH



A - round a - bout the cam - pus ma - ny



strange things do oc - cur, Which in or - di - na - ry cir - cles Would cre -



ate an aw - ful stir But not so here at

The first system of the musical score. The vocal line is in B-flat major (two flats) and 4/4 time. The lyrics are "ate an aw - ful stir But not so here at". The piano accompaniment consists of a right hand with eighth and sixteenth notes and a left hand with block chords.

Mich - i - gan Where on anx - i - e - ty has been placed a ban Each

The second system of the musical score. The vocal line continues with the lyrics "Mich - i - gan Where on anx - i - e - ty has been placed a ban Each". The piano accompaniment continues with similar harmonic support.

trade 'tis oft - en said has found its own pe - cu - liar tricks So

The third system of the musical score. The vocal line continues with the lyrics "trade 'tis oft - en said has found its own pe - cu - liar tricks So". The piano accompaniment continues with similar harmonic support.

here we've found just how to act in an - y kind of fix. 'Tis ver - y

The fourth system of the musical score. The vocal line concludes with the lyrics "here we've found just how to act in an - y kind of fix. 'Tis ver - y". The piano accompaniment concludes with similar harmonic support.

ea - sy You raise your eyes, smile a lit - tle, look wise.

CHORUS

Why you just look wise, just look wise, 'Tis an

pp

ea-sy, 'tis a sim-ple thing to do. If you don't know what to say, But you

f

want to win the day, Look wise, look wise. wise.

pp *f* *rit.*

Blue Book Man

KOANZALAND

DONALD A. KAHN

EARL V. MOORE

Piano introduction in B-flat major, 2/4 time. The right hand features a melody with triplets and slurs, while the left hand provides a steady bass line. The dynamic is marked *pp* (pianissimo).

Piano section in B-flat major, 2/4 time. The tempo is marked *Mysterioso* and *slower*. The right hand has a descending melodic line, and the left hand has a corresponding bass line. The section ends with a *rit.* (ritardando) marking.

Vocal and piano section. The vocal line is in B-flat major, 2/4 time, with lyrics: "Last night I had an aw - ful dream Woo - oo - oo - oo! I I once got conned in 'pol - y - ec' Oh! oh! oh! oh! You". The piano accompaniment is in B-flat major, 2/4 time, with a *f* (forte) dynamic marking. The piano part includes a *ad lib.* (ad libitum) section.

Vocal and piano section. The vocal line is in B-flat major, 2/4 time, with lyrics: "saw some - thing come snoop - ing round, Woo - oo - oo - oo! It should have seen me bone all night, Oh! oh! oh! oh! I". The piano accompaniment is in B-flat major, 2/4 time, with a *f* (forte) dynamic marking.

a tempo
pp

come here haunt - ing me. For that ban —

The first system of the musical score. The vocal line is in treble clef with a key signature of one flat (Bb). The lyrics are "come here haunt - ing me. For that ban —". The piano accompaniment consists of two staves (treble and bass clef) with chords and some melodic lines. There are some performance markings like a fermata and a slur over the piano part.

"bad ex - am" I must grind and cram.

The second system of the musical score. The vocal line continues with the lyrics "bad ex - am" I must grind and cram.". The piano accompaniment continues with chords and melodic lines. There are some performance markings like a fermata and a slur over the piano part.

Let me thru — you imp of blue, — oh, Blue - book

The third system of the musical score. The vocal line continues with the lyrics "Let me thru — you imp of blue, — oh, Blue - book". The piano accompaniment continues with chords and melodic lines. There is a first ending bracket marked with a "1" above the vocal line.

man. — Blue - book man. —

The fourth system of the musical score. The vocal line continues with the lyrics "man. — Blue - book man. —". The piano accompaniment continues with chords and melodic lines. There are some performance markings like a fermata, a slur, and dynamic markings *ff* and *sfz*.

Ladies

Words by
KIPLING

Arranged by
RUTH SMITH

Andante con espressione

Piano introduction in D major, 6/8 time. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment. The tempo is marked 'Andante con espressione'. Dynamics include *mf* (mezzo-forte) and *rit.* (ritardando).

First system of the song. The vocal line begins with the lyrics: "I've tak - en my fun where I've found it I've I was a young 'un at 'Oo - gle Then I was ord - ered to Bur - ma Then I came 'ome in the troop - er I've tak - en my fun where I've found it An'". The piano accompaniment continues with a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

Second system of the song. The vocal line continues with the lyrics: "rogued and I've ranged in my time I've Shy as a girl to be - gin Act - in' in charge o' Ba - zar An' I 'Long of a kid o' six - teen now I must pay for my fun For the". The piano accompaniment maintains its accompanimental role, supporting the vocal melody.

'ad my pick - in' o sweet - 'earts _____ An'
 Ag - gie de Cast - rer she made me _____ An'
 get me a tid - dy live eath - en _____ Through
 Girl from a con - vent at Meer - ut _____ The
 more you 'ave known o' the oth - ers _____ The

four o' the lot was prime, _____
 Ag - gie was clev - er as sin; _____
 buy - in' sup - plies off her pa, _____
 straight - est I ev - er 'ave seen, _____
 less will you set - tle to one, _____ An' the

One was an 'arf - caste wid - ow _____
 Old - er than me but my first 'un _____
 Fun - ny an' yel - low an' faith - ful _____
 Love at first sight was 'er trou - ble _____
 end of its sit - tin' and think - in' _____ An'

One was a wo - man at Prone
 more like a moth - er she were
 Doll in a tea - cup she were
 She did - n't know what it were
 dream - in' Hell - Fire's to see

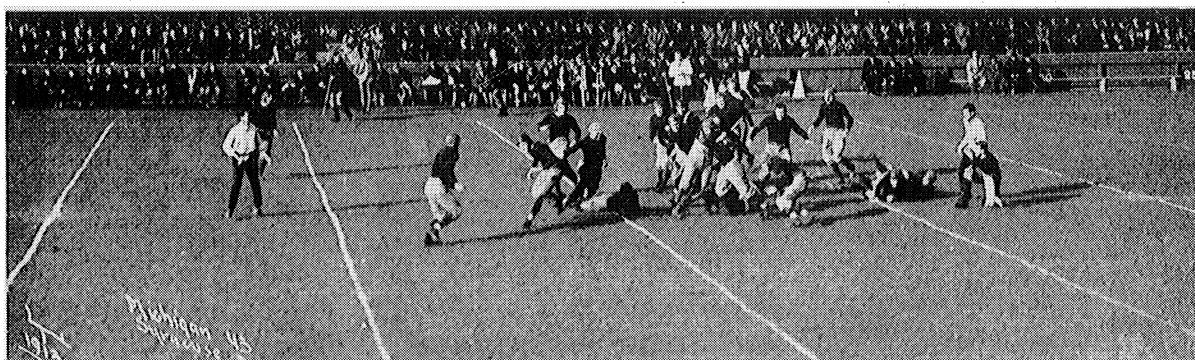
But we
 An' I
 So be

One was the wife of a je - na - dar - sais An'
 Showed me the way to pro - mo - tion and pay An' I
 lived on the square like a true mar - ried pair An' I
 would - n't do such 'cause I loved her too much But I
 warned by my lot which I know you will not An'

R. H.

one is a girl — at home.
 learned a - bout wo - men from 'er.
 learned a - bout wo - men from 'er.
 learned a - bout wo - men from 'er.
 learn a - bout wo - men from me.

p *rit.*



Win For Michigan

(A Field Song)

WILLIAM T. WHEDON
U. of M. Lit. 1881 Boston, Mass.

March tempo

Mich - i - gan oh Mich - i - gan to us are dear Thy

mem - o - ries and name, Thy sons of old true war - riors bold, Have

fought and won thee fame. So we in fil - ial loy - al - ty Are

out to fight for thee And by our might, to

do and dare, bring vic - to - ry.

REFRAIN

Raise a might-y cheer for good old Mich - i - gan And for her war - riors .

true. Our flag shall wave tri - um - phant o - ver ev - 'ry foe Fling

high the Maize and Blue Then up and dar - ing force the line of

bat - tle Drive back the Foe and ne'er give way But

ff fight, fight, fight, fight with all your might For we're *rit.* *fff*

¹ bound to win to - day. ² bound to win to - day.

Come On Dad

Lyric by
KENDRICK KIMBALL.

Music by
PHILIP DIAMOND '21

Moderato

The piano introduction consists of two systems of music. The first system is in 3/4 time, marked 'Moderato', and begins with a forte (*f*) dynamic. The second system continues the melody and accompaniment, ending with a repeat sign and a 3/4 time signature.

VOICE

You've heard ma-ny songs a-bout

VAMP (Valse)

The voice and piano vamp section is in 3/4 time. The voice part begins with the lyrics 'You've heard ma-ny songs a-bout'. The piano accompaniment is marked with a mezzo-forte (*mf*) dynamic and includes a piano (*p*) section. The section ends with a repeat sign.

moth-er ——— Till it's now quite a pop - u - lar fad ———

The piano accompaniment for the voice section continues the melody and accompaniment. It includes a piano (*p*) section and ends with a repeat sign.

Moth-er Ma-chree and the ro - sa - ry But why don't they sing a - bout.

Dad. _____ Now he may be old and bald-head - ed _____ He

may wear a che - ckered vest _____ But when you are need - ing the

mon-ey _____ Why it's Dad-dy that you love the best.

Moderato

CHORUS

When you're in jail what do you say, Come on Dad, When you need

p-f

bail what do you say, Come on Dad, Dad-dy is a fa-mi-ly man,

He will do the best he can; He loves

you. When you are broke what

do you say, Come on Dad. He would give you ev - 'ry thing he ev - er

cresc.

had, You send a let-ter post-age due, A pos-tal card, a wire or two,

What do you say, What do you pray, It's come

on Dad. Dad.

1 2



Ta - dum Ta - dum

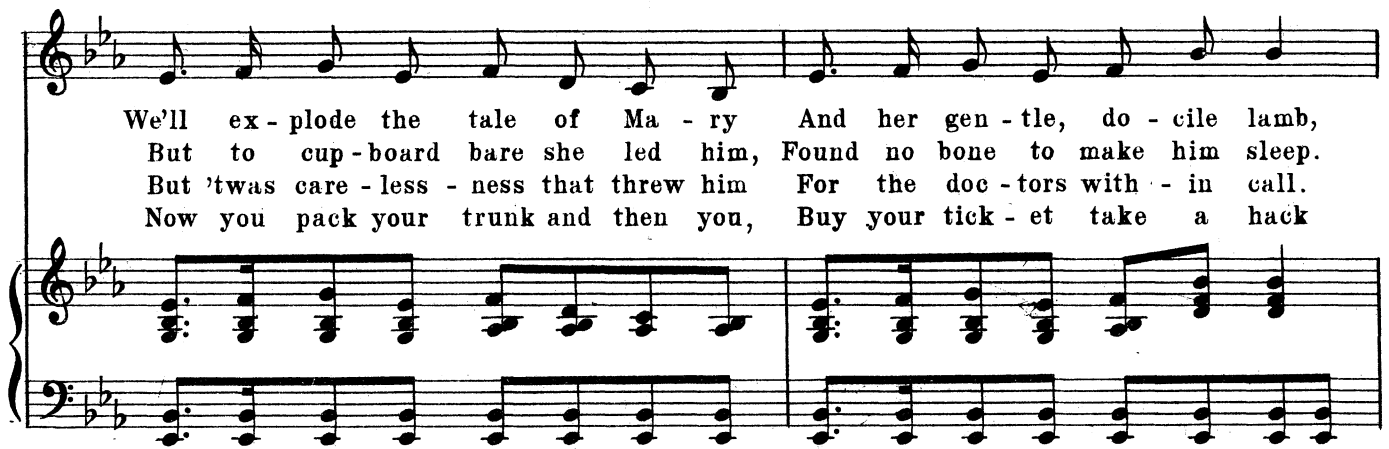
"CULTURE"

DONAL H. HAINES

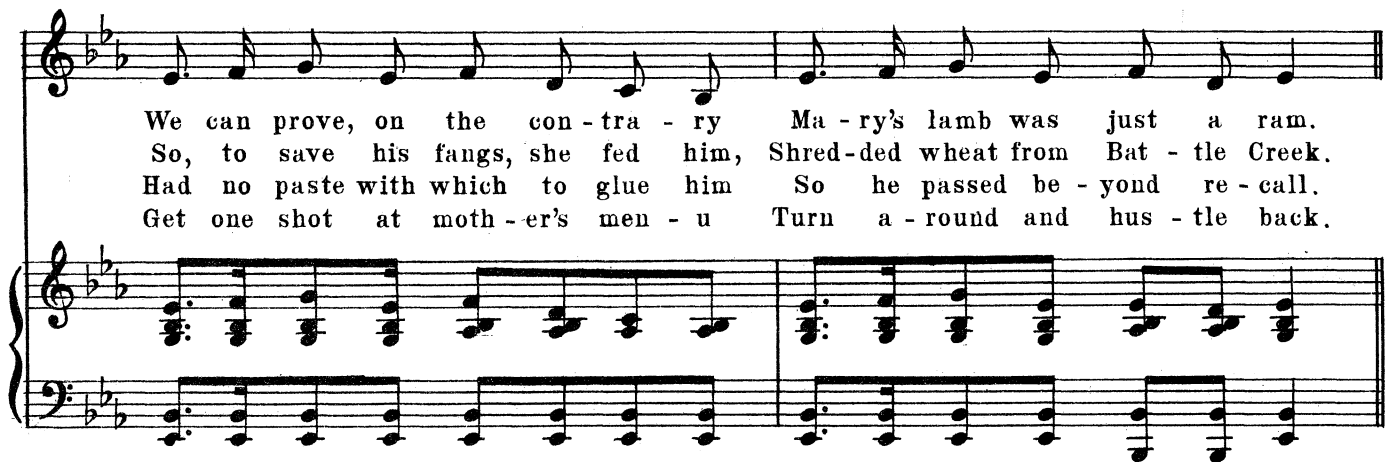
ROY DICKINSON WELCH

1. Give, we pray, your kind at - ten - tion, To our i - dle thrill - ing song.
 2. Now we'll tell how Moth - er Hub - bard Liv - ing with her dog a - lone,
 3. Now we'll sing of Hump - ty Dump - ty And his oft nar - ra - ted fall
 4. Years a - go we had va - ca - tions, Which were real - ly quite worth while

To ar - rive is our in - ten - tion, We will not de - tain you long
 Went one day and search'd her cup - board Look - ing for her can - ine's bone.
 How with fear - some vi - gor Jumped he When he slipped from gar - den wall.
 But the new made reg - u - la - tions Tho' an - noy - ing, made us smile.



We'll ex - plode the tale of Ma - ry And her gen - tle, do - cile lamb,
 But to cup - board bare she led him, Found no bone to make him sleep.
 But 'twas care - less - ness that threw him For the doc - tors with - in call.
 Now you pack your trunk and then you, Buy your tick - et take a hack



We can prove, on the con - tra - ry Ma - ry's lamb was just a ram.
 So, to save his fangs, she fed him, Shred - ded wheat from Bat - tle Creek.
 Had no paste with which to glue him So he passed be - yond re - call.
 Get one shot at moth - er's men - u Turn a - round and hus - tle back.

CHORUS



Ta dum, ta dum, ta dum, tum Sad it was for Ma - ry



Ta dum, ta dum, ta dum, tum And her lamb con - tra - ry.

My Lover

Lyric by
DONAL H. HAINES

Music by
MERLE W. KANN '20

Moderato

f

mf *p*

The lov - er of a

maid-en's dream, Is al - ways stal-wart, dash-ing, fair With

pierc-ing eyes that brave-ly gleam With bear-ing bold and

rav-en hair The one she fin'-ly weds may seem to

fail in dash, and man-ly grace To match the he-ro

of her dream Yet she will see no oth-er face.

CHORUS

My lov - er tho' what he may be _____ A he - ro.

p-f

to no oth - er known _____ So long as

he is true to me _____ His faults are

not since they're his own _____

Wheth - er he's old or ver - y young

Wheth - er his name's on ev - 'ry tongue or he's to

fame un - known, Un - sung — he is my lov - er and

mine a - lone. lone. *l.h.*

I Kind O' Like Ann Arbor

JUNIOR GIRLS PLAY 1910

Lyric and Music by
ROBERT M. TOMS

Moderato

When 'Twould

first you came to col - lege you weren't o - ver run with know - ledge, And you
take me man - y moons I'd run short of words and tunes If I

tho't our lit - tle vil - lage was - n't much, When you
tried to tell you all the dan - dy spots There's the

The musical score is written for voice and piano. It begins with a tempo marking of 'Moderato'. The key signature has one sharp (F#) and the time signature is common time (C). The piano part starts with a forte (f) dynamic. The lyrics are written below the vocal line. The score is divided into three systems. The first system shows the beginning of the piece with a vocal line and a piano accompaniment. The second system continues the melody and includes the lyrics 'first you came to col - lege you weren't o - ver run with know - ledge, And you take me man - y moons I'd run short of words and tunes If I'. The third system concludes the piece with the lyrics 'tho't our lit - tle vil - lage was - n't much, When you tried to tell you all the dan - dy spots There's the'. The piano part features various musical notations including chords, arpeggios, and dynamic markings like 'p' (piano) and 'sfz' (sforzando).

wrote back home to moth - er, or you dropped a card to broth - er, You would
bou - le - vard so fine in the good old sum - mer time And the

roast and slam the town to beat the Dutch But you
jour - ney out to Whit - more helps a lot. The ca -

learned a thing or two be - fore your fresh - man year was thro' And you be -
noe trips up the riv - er thro' the rap - ids when you shiv - er As you

gan to like the place an aw - ful lot. And it
gath - er 'round the fire to dry your clothes And there's

was not ver - y long be - fore the bur - den of your song was, "It's
 dear bi - week - ly Grang - ers where you gos - sip 'bout the strang - ers And

not as slow a vil - lage as I tho't"
 re - mark "From Ypsi - lan - ti I sup - pose"

CHORUS *p = ff*

I kind o' like Ann Ar - bor, Yes, I kind o' like this town If I

p = ff

had my way I'd like to stay right here and set - tle down The

folks are all so friend-ly that I'd like to call it home, There are

lots of things I like a - bout Ann Ar - bor town. I town.

ff *sfz*

Away With Rum

Arr by RUTH SMITH

A - way, a - way with rum by gum
We put Joe Par - kers on the bum
Put your nick - els on the drum

Here we come Here we come A - way, a - way with
On the bum On the bum We put Joe Par - kers
On the drum On the drum Put your nick - els

rum by gum The song of the sal - va - tion ar - my.
on the bum The song of the sal - va - tion ar - my.
on the drum The song of the sal - va - tion ar - my.

Ann Arbor Days

Words by
RUSSELL BARNES

Music by
GEORGE H. RODERICK

Moderato

Ann
Though

Allegro

Ar - bor with its elms and chimes, Is far a - way to - night, And
we are scat-tered far and wide As now night's shad-ow falls, It

scat - tered wide are those dear friends Whose fa - ces still are bright. I
on - ly takes us back a - gain, At night Ann Ar - bor calls. We

sit be-fore my fire and dream, And see with-in the blaze, Old
live a-gain those care-free days, Those nights be-neath the moon, But

"U"-hall Fer-ry Field, And friends of col-lege days. Ann
bet-ter still than dreams, We're go-ing back in June. Ann

REFRAIN
Moderato

Ar - bor days, Ann Ar - bor days,

When our hearts were young and gay;

Dear old days, — Col - lege days, —

The first system of the musical score. The vocal line is in treble clef with a key signature of one flat (B-flat). It contains the lyrics "Dear old days, — Col - lege days, —". The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one flat. It features chords and moving lines in both hands.

f World - ly cares were far a - way. — All

The second system of the musical score. The vocal line begins with a forte (*f*) dynamic. It contains the lyrics "World - ly cares were far a - way. — All". The piano accompaniment also begins with a forte (*f*) dynamic and continues with chords and moving lines.

friend - ships were strong, — And life a sweet song, In those

The third system of the musical score. The vocal line contains the lyrics "friend - ships were strong, — And life a sweet song, In those". The piano accompaniment continues with chords and moving lines.

cresc. won - der - ful Ann Ar - bor days. —

The fourth system of the musical score. The vocal line begins with a crescendo (*cresc.*) marking. It contains the lyrics "won - der - ful Ann Ar - bor days. —". The piano accompaniment also begins with a crescendo (*cresc.*) marking and continues with chords and moving lines.

Ann Arbor Days

RUSSELL BARNES

GEORGE RODERICK
Arr. by E.V.M.

I. TENOR
II. TENOR

I. BASS
II. BASS

Ann Ar - bor days, Ann Ar - bor days,

When our hearts were young and gay; ——— Dear old days,

Col - lege days, World - ly cares were far a - way ——— All

broadly
friend - ships were strong, And life a sweet song, In those
cresc. *f*

won - der - ful Ann Ar - bor Days. ———
ff

Marry Me, Mary

Lyric by
MILTON MARX

Music by
A. J. GORNETZKY '17-'19L

Lento Moderato

Piano introduction in D major, 2/4 time. The piece begins with a piano (p) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A *rit.* (ritardando) marking is present in the third measure, leading into a final measure with a fermata.

Peter

Vocal entry for Peter in D major, 2/4 time. The melody is simple and heartfelt, with lyrics: "Ma - ry, dear, won't you hear my plea, Don't run a - way, I". The piano accompaniment starts with a piano (p) dynamic, mirroring the introduction's style with chords and single notes.

Continuation of Peter's vocal line. The lyrics are: "pray. Can't you see that you mean to me". The piano accompaniment continues with chords and single notes, supporting the vocal melody.

More and more each day, Let me fold you

f appassionata

in my arms, To be - hold your wond - rous charms, For

p dolce

now I know that I love you, On - ly,

accel. *rit.*

on - ly say that you'll be true!

rall.

Appealingly

Ma - ry, my Ma - ry, I've lov'd you from the start!

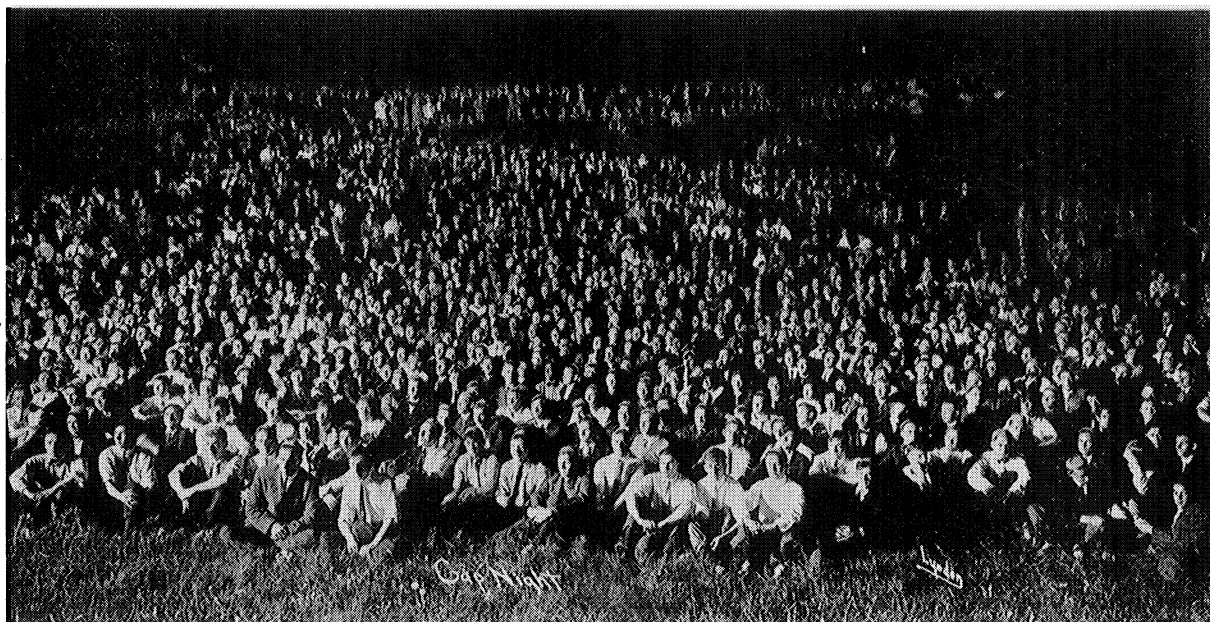
p-mf molto con espress.

Don't be con - tra - ry, Come in - to my heart!

I've been dream - ing all my life of a love to be,

If dreams come true, Then you'll love me too, So, mar - ry me, Ma - ry! ry!

rit. *a tempo* *rit.* Woodwinds



Where O Where

Where O where are the ver - dant Fresh-man Where O where are the
 Where O where are the gay young Soph-mores Where O where are the
 Where O where are the jol - ly Jun - iors Where O where are the
 Where O where are the grand old Sen - iors Where O where are the

ver - dant Fresh-man Where O where are the ver - dant Fresh-man Safe now in the
 gay young Soph-mores Where O where are the gay young Soph-mores Safe now in the
 jol - ly Jun - iors Where O where are the jol - ly Jun - iors Safe now in the
 grand old Sen - iors Where O where are the grand old Sen - iors Safe now in the

Soph - more class They've gone out from their Fresh - man Eng - lish
 Jun - ior class They've gone out from Fine Ar - tie's Lec - tures
 Sen - ior class They've gone out from the Un - ion Op - era
 wide wide world They've gone out from — dear old Michi - gan

They've gone out from their Fresh-man Eng - lish They've gone out from their
 They've gone out from Fine Ar - tie's Lec - tures They've gone out from Fine
 They've gone out from the Un - ion Op - era They've gone out from the
 They've gone out from — dear old Michi - gan They've gone out from

Fresh - men Eng - lish, Safe now in the Soph - more class.
 Ar - tie's Lec - tures, Safe now in the Jun - ior class.
 Un - ion Op - era, Safe now in the Sen - ior class.
 dear old Michi - gan, Safe now in the wide wide world.

Ann Arbor Will Never Be The Same

Lyric and Music by
GEO. H. RODERICK

Moderato

Piano introduction in 2/4 time, marked *f* (forte). The melody is in the right hand, starting on a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The bass line is in the left hand, starting on a half note G2, followed by a quarter note A2, and then a series of eighth and sixteenth notes. The piece ends with a double bar line.

VOICE

Voice line in 2/4 time. The melody is in the right hand, starting on a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The piece ends with a double bar line.

You've all heard of Joe's and the Or - i - ent,

TILL READY

Piano accompaniment in 2/4 time. The melody is in the right hand, starting on a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The bass line is in the left hand, starting on a half note G2, followed by a quarter note A2, and then a series of eighth and sixteenth notes. The piece ends with a double bar line.

Fa-mous plac-es 'bout the town, Where ev-'ry bod-y

Piano accompaniment in 2/4 time. The melody is in the right hand, starting on a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The bass line is in the left hand, starting on a half note G2, followed by a quarter note A2, and then a series of eighth and sixteenth notes. The piece ends with a double bar line.

found it con - ve - ni - ent to gath - er

The first system of the musical score. The vocal line (treble clef) begins with a half note 'found', followed by a quarter note 'it', a quarter note 'con', a quarter note 've', a quarter note 'ni', a quarter note 'ent', a half note 'to', and a half note 'gath - er'. The piano accompaniment (grand staff) features a melody in the right hand with eighth and quarter notes, and a bass line in the left hand with half notes.

'round, But things have changed an aw - ful lot, Since

The second system of the musical score. The vocal line continues with a half note 'round,', followed by a half note 'But', a half note 'things', a half note 'have', a half note 'changed', a half note 'an', a half note 'aw - ful', a half note 'lot,', and a half note 'Since'. The piano accompaniment continues with a similar melodic and harmonic structure.

pro - hi - bi - tion came this way. Now lis - ten, folks, to

The third system of the musical score. The vocal line continues with a half note 'pro - hi - bi - tion', a half note 'came', a half note 'this', a half note 'way.', a half note 'Now', a half note 'lis - ten,', a half note 'folks,', and a half note 'to'. The piano accompaniment continues with a similar melodic and harmonic structure.

what I've got to say : _____

The fourth system of the musical score. The vocal line continues with a half note 'what', a half note 'I've', a half note 'got', a half note 'to', and a half note 'say :'. The piano accompaniment continues with a similar melodic and harmonic structure.

CHORUS

Ann Ar - bor will nev - er be the same, Ann
Ann Ar - bor will nev - er be the same, Ann

f ff

Ar - bor will nev - er see a-gain Good old times like in
Ar - bor will nev - er see a-gain The gay young life of the

f

days of yore, O law - dy, law - dy take me back to them once more, Re -
days gone by, O let me live a-gain the days of Rock and Rye, Say,

mem - ber old Lar - ry Damm's and Joe's, Just the tho't makes ev 'ry thing seem.
tell me, the rea - son for it all, I'd like to catch the fel-low who's to

f

tame. _____
blame. _____

Right down in Fos-ter's tea room,
Say man, there's no use talk-in',
To "pep up" for the J-hop,
If we're not drink-ing tea, we're

You'll find there's hard-ly knee-room, Ann Ar-bor will
We're "he ers" down at Cal-kins, Ann Ar-bor will
Had a Coca Cola at the Grey Shop, Ann Ar-bor will
sipping Malted Milks at the Bus-y Bee, Ann Ar-bor will

nev-er be the same. Ann

EXTRA PATTERN

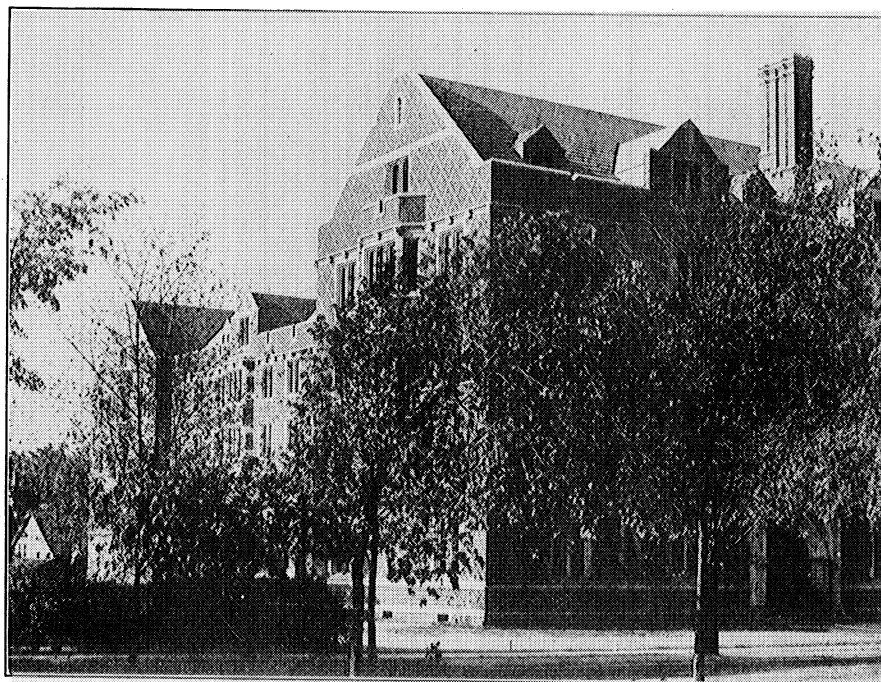
Instead of Bourbon dandy,
You try to get a jag on a bag of candy.

When daddy comes across,
Say we all "cut loose" at the Betsy Ross.

Now a-days when you've got a roll,
You "knock 'em dead" at the Sugar Bowl.

If you have some friends and want to see 'em,
Just go skating at the Coliseum.

If now you're fussing co-ed's nifty,
What's it goin' to be in 1950?



The Light In Your Eyes

Lyric by
RUSSELL BARNES

Music by
GEORGE RODERICK

Valse Allegretto

The musical score is written for piano and voice. It begins with a piano introduction in 3/4 time, marked 'Valse Allegretto'. The key signature has three flats (B-flat, E-flat, A-flat). The melody is in the right hand, and the accompaniment is in the left hand. The lyrics are written below the vocal line.

Lov - ers are bash - ful and shy, _____ And from each
 Of - ten you see at a dance, _____ While soft strains

oth - er will fly, _____ For they know that each
 sweet - ly en - trance, _____ Some tale told by a

star - ry eye, Will tell its tale to the pass - er
fleet - ing glance, So soft and shy full of sweet ro -

by. Care-less words and haught - y air, _____
mance. Un - der a fan it may hide, _____

Mer - ry laugh or smile de - bo - naire, _____ Of - ten these you will see lov - ers.
Shin - ing just for one close be - side, _____ Lov - ers of - ten this way will con -

rit.
wear, _____ As a mask for their love shin - ing there _____
fide, _____ As near to each oth - er they glide _____
rit.

REFRAIN

Tempo di Valse

Love light, Love light, Love light,

p - mf

May it shine for ev - er,

Light ing your eyes with the star - light's soft gleam,

Mak - ing your be - ing so ra - di - ant seem. (dear - ie)

The musical score is for a waltz refrain in 3/4 time, key of B-flat major. It consists of a vocal line and a piano accompaniment. The piano part begins with a dynamic marking of *p - mf*. The lyrics are: "Love light, Love light, Love light, May it shine for ev - er, Light ing your eyes with the star - light's soft gleam, Mak - ing your be - ing so ra - di - ant seem. (dear - ie)". The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano accompaniment features a mix of chords and moving lines, with some measures containing multiple notes in the right hand.

Sweet-heart my heart ev - er Will this

night re - mem - ber, In all my

dream - ing will ev - er see beam - ing, Moon - light,

Love - light, You. You.

Michigan Men

Arr. by E. V. M.

Vivo

ff

The musical score is arranged in four systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The tempo is marked 'Vivo' and the first system has a fortissimo (*ff*) dynamic marking. The lyrics are written below the vocal line.

Rum pum pum pum! Ram pum pum pum Yid - dy yid - dy yid - dy yid - dy
 Rum pum pum pum! Ram pum pum pum Yid - dy yid - dy yid - dy yid - dy

Um pum, Um pum, um pum um. Now we are sit-ting in the
 Um pum, Um pum, um pum um. Oh Mich - igen men are

Un - ion Hall, Heave a - way, Heave a - way, A
 ver - y fine men, Heave a - way, Heave a - way, All

sfz

I'm A Nut

Words & Music by
WILLIS A. DIEKEMA.



Dip - py lit - tle Dot - ty, — Did - n't like home,
When she'd fin - ished tell - ing — What they should do,

The first vocal line is written on a single staff in treble clef. It contains two measures of music corresponding to the lyrics. The piano accompaniment continues below, marked with a piano (*p*) dynamic.

Packed her lit - tle suit case, — start ed to roam,
Dot - ty said she'd fol - low her own plan — through,

The second vocal line is written on a single staff in treble clef. It contains two measures of music corresponding to the lyrics. The piano accompaniment continues below.

Took her fa - ther's bank roll — Took her moth - er's fur, She
 So she took the "lim - o" — Waved to all her friends, And

took her neigh - bor's mo - tor car and bor - rowed his chauffeur.
 rolled a long the av en ue to where the riv er ends.

When they found her Brought her back to stay,
 There on the dock she wait - ed for a while,

Said she was cra - zy, — What did Dot - ty say? —
 Then told the chauffeur to drive - an oth - er mile. —

Get me a job up - on the pea - nut stand, I'm a

This system contains the first two staves of the musical score. The vocal line (treble clef) begins with a melody in D major, 2/4 time. The piano accompaniment (grand staff) features a steady eighth-note bass line and chords in the right hand.

nut! I'm a nut!

This system contains the next two staves. The vocal line continues with the lyrics 'nut! I'm a nut!'. The piano accompaniment includes a melodic flourish in the right hand and a sustained bass line.

Feed me to the squir - rels for their break - fast food, I'm a

This system contains the third and fourth staves. The vocal line continues with the lyrics 'Feed me to the squir - rels for their break - fast food, I'm a'. The piano accompaniment maintains the same rhythmic pattern.

nut! I'm a nut! I

This system contains the final two staves of the page. The vocal line concludes with the lyrics 'nut! I'm a nut! I'. The piano accompaniment features a final melodic phrase in the right hand.

ought to be cracked for my shell is rough, But

I have a ker - nel ——— that's sweet e - nough,

Am I real - ly cra - zy? ——— Gee! that's tough I'm a

nut! I'm a nut! nut!

The Gang's All Here!

Arr. by RUTH SMITH

First system of musical notation. The vocal line (treble clef) begins with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The lyrics "Hail! Hail! the gang's all here! You must - n't say the naught-y word, You" are written below the notes. The piano accompaniment (grand staff) features a 4/4 time signature, a key signature of one sharp (F#), and a melody in the right hand with chords and eighth notes, and a bass line in the left hand with chords and eighth notes.

Second system of musical notation. The vocal line continues with quarter notes D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2. The lyrics "must - n't say the naught - y word, Hail! Hail! the gang's all here, You" are written below the notes. The piano accompaniment continues with similar harmonic and melodic patterns.

Third system of musical notation. The vocal line has two endings. The first ending (marked with a '1' in a box) consists of quarter notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, leading to a repeat sign. The second ending (marked with a '2' in a box) consists of a half note G4, leading to a final double bar line. The lyrics "must n't say the naught-y word now. now." are written below the notes. The piano accompaniment concludes with a final chord in the right hand and a sustained bass line in the left hand.



Michigan, Goodbye

"KOANZALAND"

DONALD A. KAHN
J. FRED LAWTON

EARL V. MOORE

Moderato

f *dim.* *rit.*

p *p*

Fare thee well dear old Al - ma Ma - ter, Fare thee

well old home of mirth and cheer, We will

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take strong friend - ship with us And those mem - 'ries

l.h.

This system contains the first line of the song. The vocal melody is in the treble clef, and the piano accompaniment is in the grand staff (treble and bass clefs). The key signature has one sharp (F#). The lyrics are 'take strong friend - ship with us And those mem - 'ries'. There is a handwritten 'l.h.' above the final measure of the vocal line.

dear. Tho' we roam the wide world o - ver, Our

This system contains the second line of the song. The vocal melody continues in the treble clef, and the piano accompaniment continues in the grand staff. The lyrics are 'dear. Tho' we roam the wide world o - ver, Our'.

hearts are with you to a man So, then, here's to you, our

This system contains the third line of the song. The vocal melody continues in the treble clef, and the piano accompaniment continues in the grand staff. The lyrics are 'hearts are with you to a man So, then, here's to you, our'.

maize and blue Dear old Mich - i - gan.

This system contains the fourth line of the song. The vocal melody continues in the treble clef, and the piano accompaniment continues in the grand staff. The lyrics are 'maize and blue Dear old Mich - i - gan.'.

CHORUS

pp - ff

Fare - well to you, old State street; and so long Tap-pan Hall; Good

bye to you, dear Bar - bour gym, Li - bra - ry chimes and all. Tho' we

sail a-cross the o-cean, we re - mem - ber old time's tie. So now a-dieu, fare -

well to you, Good - bye Mich - i - gan, good - bye! Fare bye!

Michigan Good-bye

Arr. by E. V. M.

TEN. I

Fare-well to you old State Street, And so-long Tap-pan Hall. Good-bye to you dear

TEN. II

BASS I

Fare-well to you old State Street, And so-long Tap-pan Hall. Good-bye to you dear

BASS II

Bar-bour Gym. Li - bra-ry chimes and all. Tho' we sail a-cross the o - cean, We re -

Bar-bour Gym. Li - bra-ry chimes and all. Tho' we sail a-cross the o - cean, We re -

mem-ber old times' tie. So now a-dieu, fare-well to you. Good-bye Mich-i-gan, Good-bye.

mem-ber old times' tie. So now a-dieu, fare-well to you. Good-bye Mich-i-gan, Good-bye.

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